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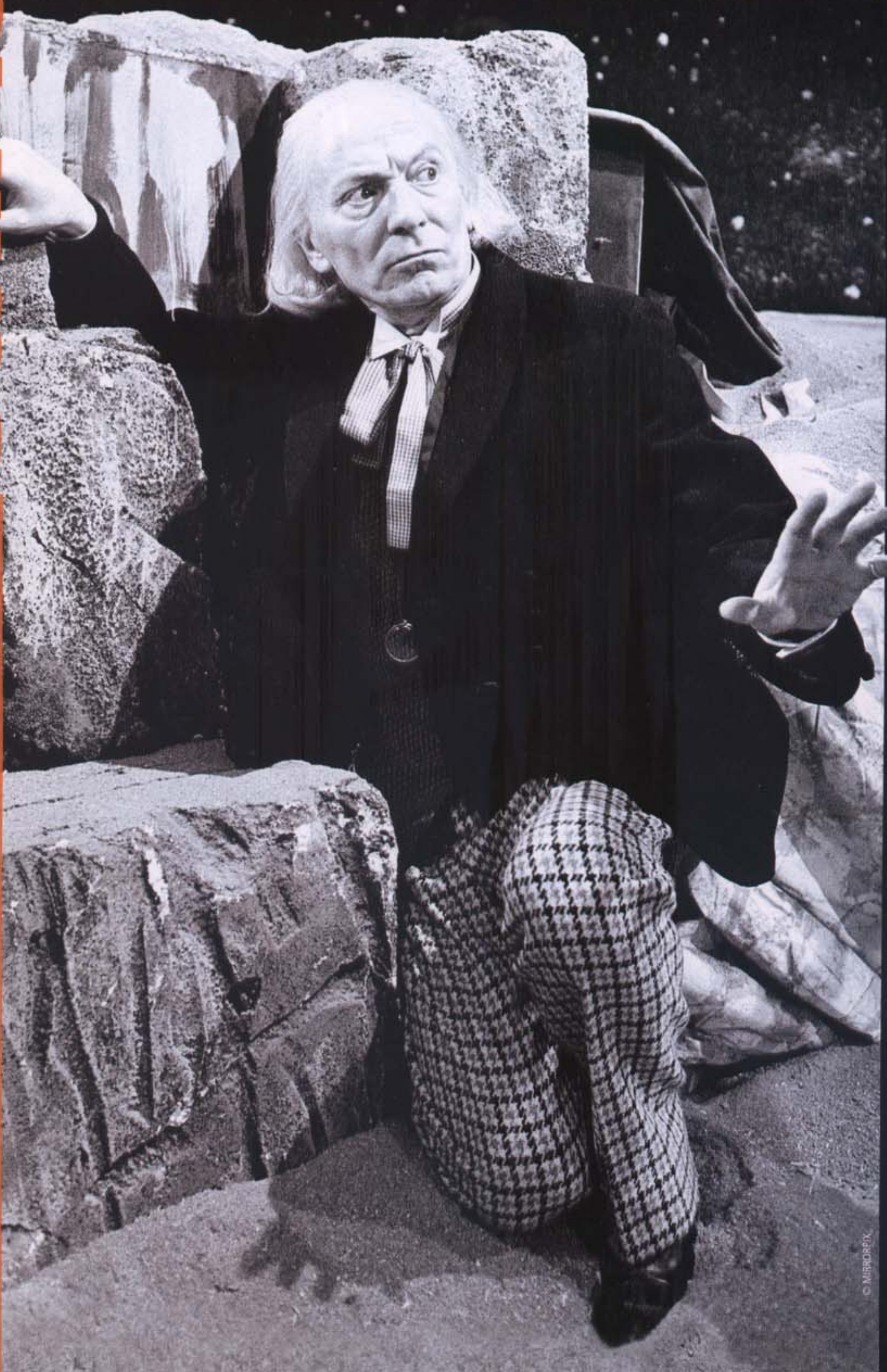
"I find it so thrilling that kids have found *their* Doctor. Christopher Eccleston is like William Hartnell was to us..."



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DOCTOR WHO MAGAZINE

Supreme Tom Spilsbury
Eternal Peter Ware
Scientist Richard Atkinson
Strategist John Ainsworth
Drone Peri Godbold

Head of Production Mark Irvine
Managing Editor Alan O'Keefe
Managing Director Mike Riddell

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LETTER FROM THE EDITOR

As the editor of **DWM**, I do get asked – quite often, and frequently by complete strangers – what I think of various aspects of *Doctor Who*. My normal response, obviously, is that it's all brilliant. (You may have noticed this recurring theme from my previous editorials.) This isn't dishonest of me – I genuinely *do* think it's all brilliant. But, *c'mon*, my interrogators persist. There must be *some* things that I think are a bit, well, crap...?

Well, yes, I suppose – if you *really* push me, I guess there are. And I'll keep my thoughts about exactly *what* those things are to myself, thank you very much! I'll let my reviewers do the reviewing, I'll let the letter-writers do the letter-writing – and if there *are* any bits of *Doctor Who* I'm not so keen on, then I'm certainly not going to moan about them in a **DWM** editorial.

But it's a funny old thing, because while I think it's true that the vast majority of fans love each new episode of *Doctor Who*, every once in a while, something comes along that ruffles people's feathers more than normal.

Okay... so these new Daleks. When *Victory of the Daleks* aired last year, it was interesting to see the level of disapproval they were met with by *Doctor Who* fans – and perhaps even by the wider public. They're too fat! They're too tall! They're too colourful! They look like Teletubbies/Power Rangers/air fresheners [delete as applicable].

And what did I think about the new look? Hush, you, I won't be drawn! But when your letters started flooding in, I did think it was fair to reflect those views in *Galaxy Forum*. On the other hand, it made it all the more obvious how most of us are happy with *Doctor Who* just the way it is the other 99.9% of the time.

Here at **DWM** we don't have a policy of never being critical – but we do take a broadly positive view of *Doctor Who*, because we believe that you readers are exactly the same. I'm a firm believer that you can't sell cynicism and snideness to people – there are dark corners of the internet which cater for that sort of thing. Or so I'm told.

At the same time – I do think we're *honest*. Graham Kibble-White, when reviewing *Victory*, said he loved the new Paradigm. And he's not alone. Three young children I know, upon opening their Christmas presents, were delighted to tear off the paper to find the Dalek Supreme and the Dalek Scientist lurking inside. Doesn't it matter what Will, Joe and Orlaith think? After all, isn't *Doctor Who* a show specifically aimed *at* children?

Several of our features this month touch on some of these things. I'm interested to know what you think. Let us know.

Tom

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for DWM...

Steven tells us why he loves the children's show that adults adore...

So I was watching telly (and even as they read these words, Piers and Beth are springing from their chairs and yelling "Who gave him a television?! How did this happen? Have that television removed and destroyed immediately, he must have no distractions!! Also, shoot his cat!!") and it was one of those scenes with lots of cross Americans marching about a big office, talking about terrorist threats, and putting tails on people. My son Joshua had joined me and as he listened to the dialogue about suspects and surveillance, he frowned and asked the single best watching-telly question I have ever heard.

He said "How can you be a 'known suicide bomber?'"

Good one, eh? And look, mostly I'm boasting about how clever my boy is, but stick with me, it's a tiny bit relevant.

Because these are great days, aren't they? Did any of us really think, all those years ago when the show came back (LOVE typing that) that it would just STAY back like this? That the average audience ratings would barely change over five years? That we'd be right slap at the top of the iPlayer downloads? That the Christmas Special would spend several days at the top of American iTunes? It's ridiculous and it's wonderful - but if you really want to know how well we're doing, consider this final proof of success...

Doctor Who is the show celebrities trash when they're desperate for more attention!! Right at this moment, just a quick insult in our direction can add precious column inches to the opinions of the needy. We have been called junk food and "just for kids." One of the most expensive actors in television has protested that too much money is spent on us (not so much that we could afford *him*, though) and a comedian who appears on every single panel show known to man or beast - sometimes twice, simultaneously, *live* - has explained that we're not worthy of adult attention (and I'd add humorous comment on that, but my sense of irony just gave up, crying). And, of course, we're not *really* drama, we're just silly old fantasy.

And this is all fine, and it makes no difference, and truthfully is a signifier of the show's extraordinary impact. I've always said, we never reply to that sort of thing, we never comment... and yet, and yet...

Just for kids?

Just. For. Kids.

It's hard to unpack just how much that sentence annoys me. How much it should annoy everyone with a heart and a mind. Just... for... kids.

Really? REALLY? Well, first of all - and least importantly - there are more adults in our audience, than most shows have... well, audience. Clearly we are not exclusive to children. Plenty of adults watch *Doctor Who*, and not just to be with their children. I don't think it is remotely a stretch to say that *Doctor Who*'s storylines and ideas and characters are among the most sophisticated and complicated you will find anywhere in popular television. How about *Gridlock*? Russell's brilliant meditation on blind faith, which goes further than just criticising it, but actually understands it, and makes it beautiful. (There are also giant crabs and a cat-nun cos he's *mental*.) I'll boast and say the plot of *Blink* isn't exactly one you can follow while texting your mates, or doing the ironing. And how about Richard Curtis' soaring *Vincent and the Doctor*? A life-affirming, heartbreaking tale of depression, suicide and art; it is both hilarious and haunting, yet sits quite happily on Saturday evening, at six o'clock. Now any old fool can do a 'searing drama' about mental illness late at night, with lots of shouting and crying, and blaming the government (and probably posh people in general) but to make a gorgeous, thrilling entertainment out of it, and to explain the seemingly unexplainable in a way that the youngest child can understand, takes Richard Curtis. And, damn it, it takes *Doctor Who*.

> **"A children's story isn't a smaller, less important thing, it's the most important kind of story there is - for the simple reason that stories are *more important to children*."**

Illustration: Ben Morris

Because here's the thing - the thing that gets me so angry. Just for kids? What's 'just' about 'for kids'?

If you have the extraordinary good fortune to be telling a story that children want to hear, then there's one thing you'd better remember - you are talking to the future. A children's story isn't a smaller, less important thing, it's the most important kind of story there is - for the simple reason that stories are *more important to children*. History tells them what has happened. Science tells them what might happen. But stories tell them what *always* happens.

That's why fantasy is so important to children, and so beloved by them. It's not an escape from the real world, it's a way to understand it. Drama shows you the world outside your window - but fantasy and science-fiction show you the world you can see when you close your eyes. It's a great big 'what if...' There's nothing the future needs more than 'what if...'

The other important thing about children, is that they don't stay children for very long - keep talking long enough, and you're talking to adults. And some of those adults in the future, I promise you, will understand a lot more about depression, and art and life and happiness, because for a few days in Provence, bow ties were cool.

Okay, rant nearly over. Back to silly stories and jokes about Matt's chin next month. Just one last thought. I've written for adults and for children, and in *Doctor Who* I've had the extraordinary joy and privilege of writing for everyone at once. And I can tell you this. Writing for an audience that goes from eight to eighty doesn't mean you have to write simply or stupidly - the fact that you have to keep whole families in mind, and keep it clear for the kids, and not upset the grannies, doesn't mean you have to be weak or bland or vacuous.

It just means you have to write better. Just that. Just *better*. DWM

GALLIFREY GUARDIAN

The Doctor takes Dermot to the NTAs!

(But sadly, no awards for the Doctor this year...)

The annual National Television Awards took place at London's O2 Arena on Wednesday 26 January, with *Doctor Who* kicking off the night with a special sequence in which the Doctor took host Dermot O'Leary to the event in the TARDIS – stopping off on the way to meet Ant and Dec, *EastEnders*' Dot Branning, and Bruce Forsyth!

"We've been involved with the NTAs every year since 2005, whether it be having a Dalek on stage or organising David's resignation speech," says *Doctor Who*'s brand manager Edward Russell. "So this year I was delighted when they asked about making *Doctor Who* the centrepiece of their pre-titles sequence.

"Although Steven Moffat was busy writing Episode 7, we decided that the only way we'd be happy with featuring *Doctor Who* would be if he could write the script and if Matt could appear – and thankfully, we were able to juggle the filming schedule to make it happen.

"The sequence was produced by Annabella Hurst-Brown and Richard Senior, the same team that made the sequences featuring Matt during *Doctor Who Live* and have also made some additional content to be seen during the year. Andy Bates, the executive producer at Indigo Productions [*maker of the NTAs – Ed*], was able to give Steven a list of other shows and artists who were able to take part and Steven set to work on the script.

"The team worked tirelessly to film the scenes at BBC Television Centre, the *EastEnders* set and a few other locations before a day's filming with Matt and Dermot O'Leary on the TARDIS set in Upper Boat. Dermot was nervous to be acting for the first time, but did a sterling job and admitted to really enjoying the experience.

"The sequences from shows seen on the TARDIS monitor, such as *Britain's Got Talent* and *Coronation Street*, were supplied directly from the productions themselves – and Richard and Annabella edited them into the material that had been shot in Cardiff.

"It's only a few minutes long, but I think it's one of the most impressive things we've made, other than the show itself, and I'm looking forward to hearing the fans discuss whether Dermot counts as a companion!"

The sequence can be seen online at *www.bbc.co.uk/doctorwho*

Doctor Who itself was nominated for Most Popular Drama – the category it has won for the past five consecutive years. Other hopefuls for the award were BBC One's *Sherlock* (executive-produced by *Doctor Who*'s Steven Moffat and Mark Gatiss) and Channel 4's *Shameless*. However, this time the trophy went to BBC One's hit series *Waterloo Road*.

Matt Smith's performance as the Doctor was nominated in the Outstanding Drama Performance category, alongside Benedict Cumberbatch (*Sherlock*) and Philip Glenister (*Ashes to Ashes*). However, the award went to David Jason, who recently made his final appearance in ITV1's *A Touch of Frost*.

The big winner of the night was BBC One's *EastEnders*, which celebrated its 25th anniversary in 2010, and picked up the gong for Most Popular Serial Drama, as well as awards for actors Lacey Turner and Ricky Norwood. Other winners included *Top Gear*, *I'm a Celebrity... Get Me Out Of Here!*, *The X Factor*, *Benidorm*, *This Morning*, *The Inbetweeners*, Bruce Forsyth, and – as always – Ant and Dec.

THIS ISSUE

Who's in Charge?

The directors of Episodes 3 and 7 of next series are revealed – as well as more of the guest cast... p8 ►

Victorian Savage!

Leela returns to Victorian London, for a brand new series of audio adventures with her old friends, Jago and Litefoot! p9 ►

Cover stars!

Karen Gillan and David Tennant are among the stars who attended the *Radio Times* covers party! p10 ►

LEGO-compatible range of figures set for release

A new range of *Doctor Who* 3D micro-figures is set for release in Spring 2011 from Character Options. This 'Character Building' range will include not only the Eleventh Doctor and Amy, but also all 10 past incarnations of the Doctor, and monsters such as Daleks, Cybermen and Weeping Angels.

Building sets, featuring scenes from the series, will also be available, and will include a TARDIS Console Room Playset; TARDIS Mini Set; Cybermen Conversion Chamber Set; Dalek Factory Set; and *The Time of Angels* Mini Set. The figures and building blocks will be compatible with the popular children's construction toy, LEGO.

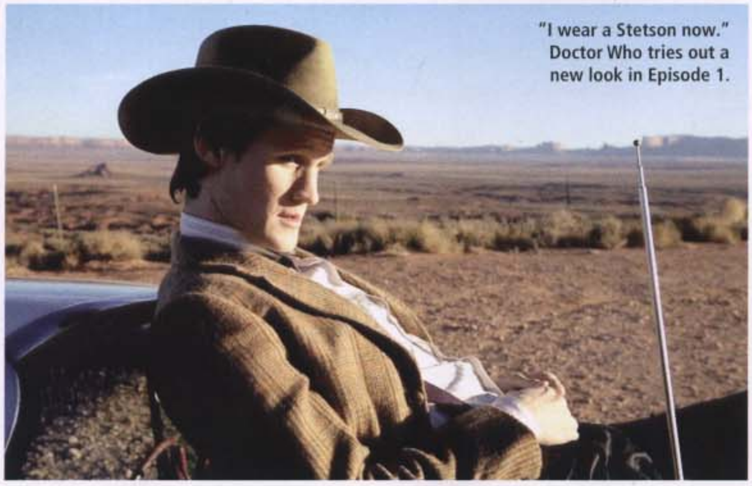
After seeing his new figure, Matt Smith, the Eleventh Doctor, commented, "It was very surreal and funny coming face to face with a miniature version of myself as the Doctor but I'm glad that the Doctor's trusty Sonic Screwdriver is in his hand, ready to fend off attacks from monsters!"

Amy actress Karen Gillan added, "I absolutely love these miniature toys of the Doctor and Amy Pond despite the strange sensation of seeing myself immortalised in plastic and miniature and buildable... and dissectible. I'm loving Pond's flaming ginger mane and it's funny to think that the Doctor and Amy are small enough to travel around in someone's pocket."

Ghost Light Talking Book

CD Producer AudioGO has announced that Marc Platt's Target novelisation of his spooky 1989 Seventh Doctor story *Ghost Light* will be released as a talking book in June, priced £13.25 on CD. Details of who will be reading the adventure have yet to be confirmed.

More cast revealed for Matt Smith's Series Two!



"I wear a Stetson now." Doctor Who tries out a new look in Episode 1.

As recording continues on the new season of *Doctor Who*, more cast and crew have been revealed to DWM.

Appearing as a Pirate Captain in Episode 3 is **Hugh Bonneville**. Hugh's credits include the part of Robert Crawley, Earl of Grantham, in the smash-hit ITV1 period drama *Downton Abbey*. He's also appeared in *The Silence*, *Poirot: Murder on the Orient Express*, *Lost in Austen* and *Five Days*.

Hugh is delighted to be appearing in *Doctor Who*: "When I was a boy, *that* music and Jon Pertwee's Doctor had me peeking out from behind the sofa every Saturday night," he admits. "All these years later I am thrilled to be appearing in the latest series. Although the Pirate's fears and demons are different to those of the young lad who watched through his fingers, they are no less vivid and terrifying; this new adventure is not for the faint-hearted."

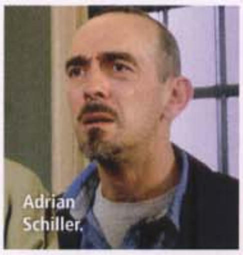
Written by Steve Thompson, recording on Episode 3 began on 28 January, as production Block 4B. It's directed by a newcomer to the worlds of *Doctor Who*, **Jeremy Webb**. Jeremy is no stranger to the words of fantasy however, having directed 13 episodes of BBC One's other popular family drama, *Merlin*, including the last series' epic two-part finale, *The Coming of Arthur*. Jeremy's other directing credits include *Moving Wallpaper*, *True Dare Kiss*, *Grange Hill* and *Casualty*.

Episode 4, written by Neil Gaiman and directed by Richard Clark, was recorded as part of Block One. In addition to Suranne Jones as Idris, the cast includes **Adrian Schiller** (*Silk*, *Being Human*) as 'Uncle' and **Elizabeth Berrington** (Ruby in BBC One drama *Waterloo Road*) as 'Aunty'.

Episode 7, Steven Moffat's concluding episode for the first half of the season, and recorded as Block 4A, features in the cast **Dan Johnston** (*Hotel Babylon*) as 'Thin Man', stand-up comedian **Charlie Baker** as 'Fat Man' and **Annabel Cleare**. Principal recording for this episode finished in January, and was overseen by another director new to the series, **Peter Hoar**. Among the many shows Peter has previously worked are *Five Days*, *Mistresses*, *Spooks* and *Grange Hill*.

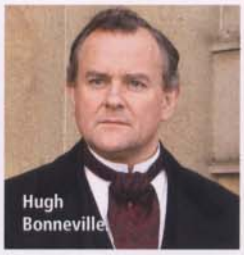
The plots of *Doctor Who*'s thirty-second series are being kept a closely-guarded secret. However, the trailer that followed *A Christmas Carol* showed that the various stories will involve Nazis; seventeenth-century noblemen; a green-eyed Ood; doll-like monsters; a gun-toting River Song in the desert of Utah; US security men; an astronaut; a glowing white box; a bearded Doctor in chains; Amy covered in tally marks; something very sinister standing in the shadows; a Stetson, jammie dodgers and a Fez.

Doctor Who returns to BBC One in April.



Adrian Schiller.

Elizabeth Berrington



Hugh Bonneville

2|entertain announces its release strategy for the forthcoming series...

DVD producer 2|entertain has revealed to **DWM** that the 2011 series of *Doctor Who* will be available in two volumes on DVD and Blu-ray, rather than the usual four volumes adopted by most of the recent seasons.

The first volume will contain Episodes 1-7, and will be available to buy shortly after Episode 7 has been broadcast on TV. The second volume will contain Episodes 8-13 and will be available after the series' climax. Each volume is expected to contain two discs, with a RRP of £24.99 for the DVD and £29.99 for Blu-ray. In addition, a box set of the complete series will be ready for Christmas 2011. Bonus material for all of these releases has yet to be confirmed.

Meanwhile, the DVD release of the 1970 Third Doctor story *The Ambassadors of Death* has been postponed until at least 2012. The disappointing news was broken on 26 January by Dan Hall, commissioning editor for 2|entertain's range of *Doctor Who* DVDs, on its official Twitter feed *@classicdw*. Dan cited 'ongoing restoration issues' as the reason for the delay. Parts of the story only exist as black and white film prints and poor quality colour recordings. When released on VHS in 2002 the story couldn't be restored to full colour throughout, and it continues to be a challenging task to present the story in the best quality possible.

Leela reunited with Jago and Litefoot!

Leela (Louise Jameson) rejoins her old friends from *The Talons of Weng-Chiang*.

Louise Jameson will be joining the regular cast of Big Finish's audio series *Jago and Litefoot* for its third season of adventures, when her character Leela is reunited with those two investigators of infernal incidents.

It is the first time that Louise has worked together with fellow actors Christopher Benjamin (Jago) and Trevor Baxter (Litefoot) since the TV story *The Talons of Weng-Chiang* in 1977.

"Leela has been sent to Earth by the Time Lords," explains producer David Richardson. "Something is corrupting time, Earth is in grave danger and Leela again teams up with Jago and Litefoot to urgently locate the source of the problem."

The series begins with *Dead Men's Tales* by Justin Richards, in which the trio are on the trail of mysterious dead sailors that have risen from the murky waters of the Thames. Warren Brown (*The Accused*, *Single Father*) guest stars as Johnny Skipton.

Episode two is *The Man at the End of the Garden* by Matthew Sweet, in which Jago, Litefoot and Leela are menaced by a young girl's imaginary friend. Eden Monteath (who appeared in the Eleventh Doctor's first adventure *The Eleventh Hour*) plays young Clara while Joanna Monro (*Planet of the Spiders*) is Eleanor Naismith.

Next up is *Swan Song* by John Dorney, which is described as an unusual twist on a ghost story. The series concludes with *Chronoclasm* by Andy Lane, in which the race to save Earth history reaches its climax. The cast includes Philip Bretherton as Mr Payne, while Wendy Padbury also plays a small role – though this will *not* be in her familiar role of Zoe Heriot.

Series Three will be released in August as a five-disc box set.

Torchwood: Miracle Day new characters revealed

Members of the cast of the new series of *Torchwood*, the popular spin-off from *Doctor Who*, have now been revealed.

Returning to join veteran Torchwood agents Captain Jack Harkness (John Barrowman) and Gwen Cooper (Eve Myles) for *Torchwood: Miracle Day* (the series was formerly known as *Torchwood: The New World*) are Gwen's friend and former colleague, PC Andy Davidson (Tom Price), her husband Rhys (Kai Owen) and her father, Geraint Cooper (William Thomas).

Also joining the cast are:

Mekhi Phifer (*ER*, *Lie to Me*), who plays Rex Matheson, a CIA operative who joins forces with Jack and Gwen to fight a global conspiracy.

Bill Pullman (*While You Were Sleeping*, *Independence Day*) plays Oswald Danes, a convicted child killer who survives his own execution to become the most infamous man on the planet.

Alexa Havins plays Esther Drummond, a deskbound CIA employee who dreams of active duty and who suddenly finds herself running alongside Jack, Gwen and Rex.

Arlene Tur plays Dr Vera Juarez, a Washington DC surgeon, who ends up on the frontline of medical care on 'Miracle Day' advising the government think-tanks on the best course of action for the world's population.

Jack and Gwen: ready to spring into action.

Other cast members include Lena Kaur (*Hollyoaks*) as Dr Alicia Patel; Danny Szam (*Skins*) as Surveillance; and Daniel Adegboyega (Spooks) as Guard.

Details of the the plot of *Miracle Day* have been disclosed by producers of the series, BBC Worldwide Productions:

'One day, nobody dies. All across the world, nobody dies. And then the next day, and the next, and the next, people keep aging – they get hurt and sick – but they never die. The result: a population boom, overnight. With all the extra people, resources are finite. It's said that in four months' time, the human race will cease to be viable. But this can't be a natural event – someone's got to be behind it. It's a race against time as CIA agent Rex Matheson investigates a global conspiracy. The answers lie within an old, secret British institute. As Rex keeps asking "What is Torchwood?", he's drawn into a world of adventure, and a threat to change what it means to be human, forever.'

The 10-part adventure has been written by a team led by *Torchwood* creator Russell T Davies. Each episode will have an individual title; Russell is the writer of Episodes 1 and 10; Doris Egan has written Episode 2; Jane Espenson has written Episodes 3, 5, 7 and 8 (8 co-written with Ryan Scott); and John Shiban has written Episode 6. The writers of Episodes 4 and 9 have yet to be disclosed. Bharat Nalluri and Bill Gierhart are directing Episodes 1 and 2 respectively. Recording has so far taken place in Wales and Los Angeles.

It's planned that the series will be broadcast in the middle of this year.

Doctor Who Insider set for April launch

Doctor Who Insider*, previously announced last issue as *Doctor Who Unlimited*, will be published monthly in North America from 7 April.

"*Doctor Who Insider* is the sister title to **Doctor Who Magazine**," explains its editor, John Ainsworth. "It will complement **DWM** but will have its own, distinctive style and personality. The intention is that it will appeal to existing **DWM** readers, as well being accessible to new readers who may have only recently discovered the series on BBC America or Canada's Space channel.

"The first issue will be looking forward to the new season, but there's also time to take a look back at the Doctor's last adventure, *A Christmas Carol*. We have an interview with set designer Michael Pickwoad with a specially-commissioned poster themed around the episode. Plus we also have a photo-feature on the Sontarans, a star interview, and a round-up of all the latest DVDs, audios and merchandise in the US and Canada."

More details about the first issue of *Doctor Who Insider* next month.

TIME SCOOP
THE SONTARANS!
"Nasty, brutish and short!"
"Sontar-Ha!"
"For the glory of Sontar!"

Elisabeth Sladen Autobiography

■ *Who's That Girl?*, the autobiography of Elisabeth Sladen, who plays Sarah Jane Smith in *The Sarah Jane Adventures* and *Doctor Who*, is due to be published by Aurum Press on 25 April 2011, RRP £16.99. The 320-page hardback, promises to tell the whole story of Lis' remarkable career, including the period when she played the companion to the Third and Fourth Doctors in the 1970s.

BBC Drama Village Named

■ The new BBC Wales drama village in Cardiff Bay, which from 2012 is expected to house production of *Doctor Who*, will be known as Roath Lock, it has been announced. The name was revealed as part of a topping-out ceremony on 20 January to mark completion of the building's shell. The 170,000 sq ft studios will be equivalent to the size of three football pitches when finished and will providing a permanent home not only to *Doctor Who*, (which is currently recorded at Upper Boat in Cardiff), but also hospital drama *Casualty* and Welsh language soap *Pobol y Cwm*.

Latest DWA

■ Issue 204 of *Doctor Who Adventures*, the magazine for younger fans, is out now, and features an explanation of TARDIS technobabble, Slitheen (and Blathereen) facts, Monster Valentine's cards and a brand new, one-page fun comic strip – called *AAAGH!* The mag is published weekly, and is available from supermarkets and newsagents priced £2.20.

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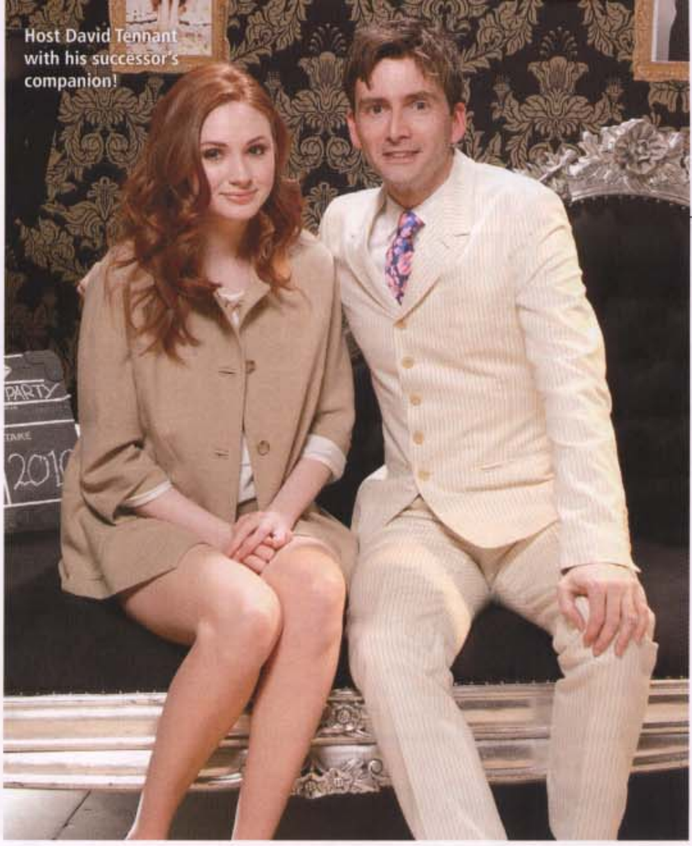
AAAGH!
SECRETS OF THE TARDIS!
MEGA POSTERS!
REVENGE OF THE SLITHEEN!
FREAKY FACTS
CREEPY CREATURES!

Doctor Who stars gather for Radio Times covers party!

The *Radio Times* covers party, celebrating the past 12 months of the 87-year-old listings magazine, took place on Tuesday 18 January.

The party is held annually, when the stars who have graced the magazine's cover are presented with framed versions. This year's celebration was hosted by former Doctor David Tennant, who presented several of the year's *Doctor Who* covers to Amy Pond actress Karen Gillan, and executive producers Steven Moffat and Piers Wenger. *Doctor Who* featured as the main cover image on no less than four of the year's *RT* issues, while David Tennant also had a cover of his own, for his drama *Single Father*.

Also attending the party was former *Doctor Who* producer Phil Collinson, who was presented with a framed print of the 12 different *Radio Times* cover variations produced for *Coronation Street*'s 50th anniversary.

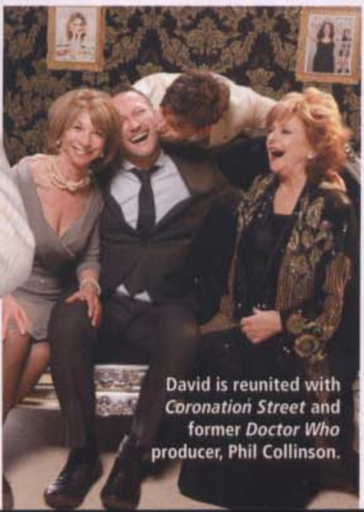

Host David Tennant with his successor's companion!

With *Upstairs Downstairs*' Keeley Hawes and Jean Marsh. Karen asks Jean if working on *Doctor Who* in the sixties was as glamorous.

David reminisces with *Silence in the Library* co-star Steve Pemberton.

"Have I got Whos for you Eh, Steven? Eh?" *Docto Who* showrunner Steven Moffat is entertained b fellow guest Ian Hislop

RadioTimes
ALL NEW WHO
David and *Radio Times* editor Ben Preston present Karen with her début cover...


David is reunited with *Coronation Street* and former *Doctor Who* producer, Phil Collinson.

© RADIO TIMES PHOTOS BY JAY FENWICK AND GARY MOYES

PUBLIC IMAGE

Tom Spilsbury looks at how *A Christmas Carol* fared in the festive ratings war – and where *Doctor Who* ranked overall in the 2010 charts...

The *Doctor Who* cast celebrate beating *Emmerdale* for the fifth Christmas Day in a row.

TOP 10 PROGRAMMES
Christmas Day 2010

Pos	TV Series (Channel, start time)	Rating
1	**EastEnders** (BBC One, 20:05)	12.61m
2	**Come Fly With Me** (BBC One, 22:01)	12.47m
3	**Doctor Who** (BBC One, 18:01)	12.11m
4	**The Royle Family** (BBC One, 21:03)	11.29m
5	**Strictly Come Dancing** (BBC One, 19:04)	10.96m
6	**Coronation Street** (ITV1, 19:03)	10.40m
7	**The One Ronnie** (BBC One, 17:11)	8.79m
8	**Emmerdale** (ITV1, 18:00)	8.23m
9	**Shrek The Third** (BBC One, 15:09)	7.80m
10	**BBC News** (BBC One, 22:31)	7.68m

TOP 20 PROGRAMMES
Week 51: 20-26 December 2010

Pos	TV Series (Channel, day)	Rating
1	**EastEnders** (BBC One, Sat)	12.61m
2	**Coronation Street** (ITV1, Mon)	12.51m
3	**Come Fly With Me** (BBC One, Sat)	12.47m
4	**Doctor Who** (BBC One, Sat)	12.11m
5	**EastEnders** (BBC One, Mon)	11.42m
6	**The Royle Family** (BBC One, Sat)	11.29m
7	**Coronation Street** (ITV1, Fri)	11.00m
8	**Coronation Street** (TV1, Thu)	10.97m
9	**EastEnders** (Tue, BBC One)	10.96m
10	**Strictly Come Dancing** (ITV1, Sat)	10.96m
11	**Coronation Street** (ITV1, Fri)	10.63m
12	**Coronation Street** (ITV1, Sat)	10.40m
13	**EastEnders** (BBC One, Thu)	10.12m
14	**EastEnders** (BBC One, Fri)	10.12m
15	**Emmerdale** (ITV1, Mon)	9.16m
16	**EastEnders** (BBC One, Sun)	9.11m
17	**Emmerdale** (ITV1, Thu)	8.86m
18	**Upstairs Downstairs** (BBC One, Sun)	8.85m
19	**The One Ronnie** (BBC One, Fri)	8.79m
20	**Emmerdale** (ITV1, Wed)	8.41m

12 million viewers give Matt Smith his highest rating yet!

For the sixth Christmas Day in a row, there was a new episode of *Doctor Who* on BBC One – and for the sixth Christmas Day in a row, it pulled in a massive number of viewers for the channel.

A Christmas Carol averaged a colossal **12.11 million** viewers on BBC One and its new counterpart BBC One HD, between 6 and 7pm – slightly more than the 12.04 million who tuned in for *The End of Time* Part One exactly 12 months earlier.

The episode was the third most-watched show of Christmas Day, only slightly trailing the first episode of the new comedy *Come Fly With Me* starring Matt Lucas and David Walliams (12.47 million); and an hour-long edition of *EastEnders* which saw the character Stacey Branning (Lacey Turner) leave the soap (12.61 million).

As ever, Christmas Day was a bumper night for ratings – especially for BBC One – with no fewer than six programmes attracting ten million viewers or more. Indeed, BBC One's *Strictly Come Dancing* and ITV1's *Coronation Street* managed this feat despite being on opposite each other!

A Christmas Carol easily attracted more viewers than ITV1 over the hour. For the fifth year running the competition came from rural soap opera *Emmerdale*, which this year still pulled in an impressive 8.23 million – the best the soap has ever done when pitted against the Doctor. However, the soap contingent clearly didn't seem to dent *Doctor Who*'s audience figure – and so perhaps the schedulers themselves should give themselves a big pat on the back for providing something for everyone, with the total TV audience for Christmas Day reaching its highest level for over a decade.

A Christmas Carol becomes the most-watched episode of the Eleventh Doctor's era to date – bettering his 10.08 million début in *The Eleventh Hour* by over two million viewers. The episode also becomes the fourth most-watched *Doctor Who* episode of the twenty-first-century (of the 74 episodes shown so far).

The Eleventh Hour kicked off an amazing year for *Doctor Who* – and remains the BBC's all-time biggest iPlayer hit.

The Christmas Special was also the first episode to have been simulcast on BBC One HD, which launched in November. Earlier in the year Matt Smith's début series had been broadcast on BBC HD, which would often feature a very different line-up to BBC One itself. This meant that when ratings were reported in *Public Image* [see **DWM**s 421-425], the figures would be split into two parts; those for BBC One and those for BBC HD. However, ratings for the new BBC One HD are automatically amalgamated with the number for BBC One. That said, of the 12.11 million achieved by *A Christmas Carol*, roughly one and a half million watched the HD broadcast – a huge increase over the 0.5 million who watched the 2009 Christmas episode and much of the 2010 series.

Not included in the above rating are viewers who watched via the BBC's iPlayer service. *A Christmas Carol* was accessed 0.81 million times over the 14 days it was available.

Overall *Doctor Who* had 32.3 million iPlayer requests in 2010 (including *Confidential* and other associated programmes), making it the second most-requested brand after *EastEnders*, which had over 100 million. Of course, *EastEnders* achieved this figure over a far higher number of new episodes.

Doctor Who still holds the record for the most-requested individual episode of any programme: *The Eleventh Hour* has now reached a total of 2.24 million, well ahead of an episode of BBC Two's *Top Gear* in second place on 1.70 million. Indeed, all 13 episodes of Matt Smith's début season featured inside the official iPlayer Top 30 of 2010, with the lowest at Number 22. Only episodes of *Top Gear* and the opening instalment of *Sherlock* could rub shoulders with *Doctor Who*, with the top-rated *EastEnders* episode coming in at Number 25.

Repeat Season Ratings

A Christmas Carol wasn't the only *Doctor Who* adventure shown over the Christmas period – BBC One viewers were treated to a whole week of *Doctor Who* episodes, repeated between Tuesday 28 December and Monday 3 January – generally in the lunchtime slot. The episodes performed well, with most of them winning their timeslots against the opposing channels. The repeat season was the first extended run of repeats for *Doctor Who* on BBC One since six episodes of *Planet of the*

PUBLIC IMAGE

DOCTOR WHO'S TOP 30 RATINGS

Calculated by first transmission audience figures, 1963-2010

Pos	Episode (Original transmission date)	Rating	Chart position
1	**City of Death Part Four** (20 Oct 1979)	**16.1m**	**16th**
2	**City of Death Part Three** (13 Oct 1979)	**15.4m**	**34th**
3	**Destiny of the Daleks Episode Four** (22 Sep 1979)	**14.4m**	**27th**
4	**City of Death Part Two** (6 Oct 1979)	**14.1m**	**44th**
5	**Destiny of the Daleks Episode Three** (15 Sep 1979)	**13.8m**	**28th**
6	**The Ark in Space Part Two** (1 Feb 1975)	**13.6m**	**5th**
7	**The Web Planet** (13 Feb 1965)	**13.5m**	**7th**
8	**Voyage of the Damned** (25 Dec 2007)	**13.3m**	**2nd**
9	**The Next Doctor** (25 Dec 2008)	**13.1m**	**2nd**
	The Robots of Death Part Three (12 Feb 1977)	**13.1m**	**15th**
11	**The Slave Traders** (16 Jan 1965)	**13.0m**	**7th**
	Desperate Measures (9 Jan 1965)	**13.0m**	**8th**
	Crater of Needles (6 Mar 1965)	**13.0m**	**9th**
	The Deadly Assassin Part Three (13 Nov 1977)	**13.0m**	**12th**
	Destiny of the Daleks Episode One (1 Sep 1979)	**13.0m**	**28th**
16	**The Robots of Death Part One** (29 Sep 1977)	**12.8m**	**14th**
17	**Destiny of the Daleks Episode Two** (8 Sep 1979)	**12.7m**	**39th**
18	**The Robots of Death Part Four** (19 Feb 1977)	**12.6m**	**18th**
19	**Escape to Danger** (27 Feb 1965)	**12.5m**	**11th**
	The Zarbi (20 Feb 1965)	**12.5m**	**12th**
21	**The Daleks** (28 Nov 1964)	**12.4m**	**10th**
	Flashpoint (26 Dec 1964)	**12.4m**	**12th**
	The Robots of Death Part Two (5 Feb 1977)	**12.4m**	**17th**
	The Power of Kroll Part Two (30 Dec 1978)	**12.4m**	**26th**
	City of Death Part One (29 Sep 1979)	**12.4m**	**50th**
26	The End of Time Part Two (1 Jan 2010)	**12.3m**	**1st**
27	A Christmas Carol (25 Dec 2010)	**12.1m**	**4th**
	The Deadly Assassin Part Two (6 Nov 1977)	**12.1m**	**11th**
	The Android Invasion Part Three (6 Dec 1975)	**12.1m**	**14th**
30	**The End of Time Part One** (25 Dec 2009)	**12.0m**	**1st**
	The Powerful Enemy (2 Jan 1965)	**12.0m**	**11th**
	Invasion (13 Mar 1965)	**12.0m**	**12th**
	Inferno (6 Feb 1965)	**12.0m**	**13th**
	The Hand of Fear Part Four (23 Oct 1976)	**12.0m**	**19th**

2010'S TOP RATED TELEVISION SERIES

Ranked by average audiences

	Pos (last)	TV Series (Channel)	Average	Highest (Date)	Lowest (Date)
▲	**1** (2)	**The X Factor** (ITV1)	**14.13m**	17.71m (12 Dec)	11.36m (28 Aug)
▲	**2** (7)	**Strictly Come Dancing** (BBC One)	**11.09m**	14.28m (19 Dec)	7.73m (11 Sep)
	3 (1)	**Britain's Got Talent** (ITV1)	**11.05m**	13.50m (5 Jun)	9.19m (2 Jun)
▲	**4** (4)	**I'm a Celebrity... Get Me Out of Here!** (ITV1)	**10.27m**	13.48m (4 Dec)	7.19m (19 Nov)
	5 (–)	**Downton Abbey** (ITV1)	**9.70m**	10.77m (7 Nov)	8.97m (10 Oct)
▲	**6** (5)	**Coronation Street** (ITV1)	**9.68m**	14.75m (6 Dec)	6.15m (29 Aug)
▲	**7** (10)	**EastEnders** (BBC One)	**9.35m**	16.41m (19 Feb)	4.99m (4 Jun)
	8 (–)	**Sherlock** (BBC One)	**8.72m**	9.23m (25 Jul)	7.74m (1 Aug)
	9 (–)	**Upstairs Downstairs** (BBC One)	**8.39m**	8.85m (26 Dec)	8.13m (27 Dec)
	10 (3)	**Doctor Who** (BBC One)	**8.30m**	12.27m (1 Jan)	6.44m (12 Jun)
	11 (8)	**Dancing on Ice** (ITV1)	**8.24m**	9.64m (10 Jan)	6.96m (24 Jan)
	12 (11)	**The Apprentice** (BBC One)	**8.03m**	8.77m (15 Dec)	6.96m (27 Oct)
▲	**13** (19)	**Lewis** (ITV1)	**7.87m**	8.70m (2 May)	7.12m (30 May)
	14 (13)	**New Tricks** (BBC One)	**7.85m**	8.19m (29 Oct)	7.24m (8 Oct)
	15 (–)	**Five Days** (BBC One)	**7.84m**	8.36m (1 Mar)	7.32m (3 Mar)
	16 (–)	**Above Suspicion** (ITV1)	**7.77m**	7.90m (4 Jan)	7.54m (5 Jan)
	17 (12)	**Wild At Heart** (ITV1)	**7.71m**	8.55m (10 Jan)	7.21m (24 Jan)
	18 (–)	**Silent Witness** (BBC One)	**7.70m**	8.81m (7 Jan)	6.61m (5 Feb)
▲	**19** (23)	**Emmerdale** (ITV1)	**7.48m**	9.96m (14 Jan)	4.72m (18 Feb)
	20 (–)	**Foyle's War** (ITV1)	**7.26m**	7.62m (25 Apr)	7.08m (11 Apr)
▲	**21** (28)	**Lark Rise to Candleford** (BBC One)	**6.93m**	7.67m (10 Jan)	6.51m (28 Mar)
	22 (14)	**Let's Dance for Sport Relief** (BBC One)	**6.93m**	7.27m (13 Mar)	6.47m (20 Feb)
▲	**23** (34)	**Merlin** (BBC One)	**6.78m**	7.67m (4 Dec)	6.06m (18 Sep)
	24 (9)	**Whitechapel** (ITV1)	**6.52m**	7.00m (11 Oct)	6.03m (25 Oct)
▲	**25** (32)	**Hustle** (BBC One)	**6.45m**	7.01m (4 Jan)	6.00m (25 Jan)
	26 (22)	**Top Gear** (BBC Two)	**6.38m**	7.48m (26 Dec)	4.03m (11 Jul)
	27 (–)	**Outnumbered** (BBC One)	**6.34m**	6.75m (13 May)	5.82m (15 Apr)
▲	**28** (44)	**Spooks** (BBC One)	**6.33m**	6.74m (21 Sep)	6.04m (4 Oct)
	29 (25)	**Ashes to Ashes** (BBC One)	**6.32m**	7.34m (21 May)	5.73m (23 Apr)
▲	**30** (35)	**Antiques Roadshow** (BBC One)	**6.22m**	7.17m (21 Feb)	4.77m (2 May)

Figures: BARB. Programmes are ranked by average viewing audiences in 2010, excluding repeats, but including HD, where applicable. In order to calculate an average, at least three editions of any given programme must have been broadcast in 2010. For this reason, one-off programmes (such as *The Eurovision Song Contest*), and sporting events are excluded.
▲ symbol indicates a rise in the programme's average audience figure from 2009 (see chart published in **DWM** 418).

Doctor Who **started 2010 as it would end it – with 12 million avid viewers.**

> **'2010 becomes the first year since 1979 to have *two* episodes break the 12 million barrier...'**

Daleks were screened on Friday evenings in the autumn of 1993. The final ratings for the repeated episodes were as follows:

The Runaway Bride (28 Dec): **1.54m**
Voyage of the Damned (29 Dec): **1.44m**
The Next Doctor (30 Dec): **1.34m**
Planet of the Dead (31 Dec): **1.37m**
The End of Time Part One (1 Jan): **1.49m**
The End of Time Part Two (2 Jan): **1.28m**
A Christmas Carol (3 Jan): **1.82m**

TV Ratings in 2010

As per *Public Image* tradition, let's also take a look at the general TV ratings landscape over the last 12 months – and where *Doctor Who* fits into it.

As you can see from the chart to the left, *Doctor Who* once again maintained its place in the UK's top ten programmes, as rated by average audience. Although at first glance it might seem alarming that the show has tumbled down the list from third place, bear in mind that only three episodes were broadcast in 2009, which gave the show an untypically high average (10.70 million) for that year. 2010's average rating of 8.30 million (and 10th place in the chart) is very much in line with 2005 (8.08 million, 11th place); 2006 (7.83 million, 10th place); 2007 (7.96 million, 10th place); and 2008 (8.41 million, 10th place).

Further to this, 2010 becomes the first year since 1982 for as many as three *Doctor Who* episodes to break the 10 million barrier, and the first year since 1979 for two episodes to be as high as 12 million. If you glance at the chart in the top left of this page, you can see that both *The End of Time* Part Two and *A Christmas Carol* take their place in *Doctor Who*'s all time Top 30 highest-rated episodes – hugely impressive out of 770 instalments to date.

As for the rest of television, the usual suspects remain, with *The X Factor* and a resurgent *Strictly Come Dancing* both posting their highest ever figures. Despite taking a tumble of over two million viewers on average, *Britain's Got Talent* also achieved colossal numbers, as did *I'm a Celebrity... Get Me Out of Here!*, which rated with its biggest numbers since 2004. The regular soap operas also bounced back, with *Coronation Street* averaging half a million more viewers than in 2009, and *EastEnders* and *Emmerdale* each increasing by almost a million. After a barren 2009, BBC One impressed with new drama successes *Upstairs Downstairs* and *Sherlock*, which both sustained massive audiences over their three-part runs. But it was ITV1's *Downton Abbey* that was unquestionably the new drama success of the year, regularly attracting 10 million viewers in its plum slot after *The X Factor* on Sunday nights.

In fact, the whole of television seems to have experienced something of a ratings resurgence over the last year or so – as well as the talent shows and soaps, already mentioned above, returning dramas such as *Merlin*, *Silent Witness*, *Lewis*, *Lark Rise to Candleford*, *Hustle* and *Spooks* all gained some of their best ratings ever.

But, true to form, *Doctor Who* remains the highest-rated returning drama of the year – and so as we prepare for Matt Smith's second series, there's every reason to be hopeful for *Doctor Who*'s stunning ratings success of the past six years to carry on into 2011...

BEYOND THE TARDIS

Dominic May tells us what the cast and crew of *Doctor Who* have been up to away from the show...

Billie Piper's back as Belle, with her boys. Phwoar!

Much Awho

David Tennant and **Catherine Tate** will reunite as Benedick and Beatrice in Shakespeare's *Much Ado About Nothing* at London's Wyndham's Theatre from 16 May to 3 September (Box office 020 7812 7498 or *www.delfontmackintosh.co.uk*). The production provides the chance to see Tennant on stage denied to many when back problems forced his exit for most of *Hamlet*'s London run. David narrated BBC One's *Polar Bear: Spy on the Ice* on 29 December and briefly featured as Bob Cratchit in Radio 4's alternative *A Christmas Carol* spoof *Marley Was Dead* on 24 December. Catherine's appearance on ITV1's *That Sunday Night Show* finally took place on 23 January. And congratulations and best wishes to David and **Georgia Moffett** on their engagement and happy news.

Being Abroad

The US rendering of **Toby Whithouse**'s *Being Human*, starring premièred on US Syfy on 17 January six days ahead of BBC Three's launch of the UK's third season. Whithouse is an executive producer on Syfy's version which features vampire Aidan (Sam Witwer), ghost Sally (Meaghan Rath) and werewolf Josh (Sam Huntingdon). The 10-part first series of **Chris Chibnall**'s adult take on *Camelot* premières on Starz on 1 April.

Russell Tovey, *Being Human*.

Chris Kinda Arrives

Further to last issue, **Matt Smith**'s *Christopher and His Kind* airs on BBC Two close to **DWM** 431's publication with the DVD out on 28 February. **Karen Gillan**, whose *Outcast* hit DVD shelves on 17 January, returned to Inverness at Christmas, becoming the local Eden Court Theatre's arts education ambassador. She joined its *Beauty and the Beast* pantomime for a performance as Grotty Totty incorporating *Doctor Who* jokes and being gunked in goo.

Alex Updates

Alex Kingston, who made a *Doctor Who* related appearance on CBS' *The Late Late Show with Craig Ferguson* on 6 January, is currently 1987 sceptic Helen Maynard in ITV1's five-part supernatural drama *Marchlands* (formerly *The Oaks*) by **Stephen Greenhorn** about three families living in the same house during three different times. Cast by **Andy Pryor**, the present day story has **Anne Reid** as Ruth Bowen. In January **Alexander Armstrong** guest hosted BBC One's *The One Show* for a week and recorded a new series of BBC Two's *Pointless*.

Pretty in pink – Alex in *Marchlands*.

Roll of Honour

Four to Doomsday's **Burt Kwouk** will find himself before his Monarch collecting an OBE and there was also a CBE in the New Year's Honours List for *The Happiness Patrol*'s **Sheila Hancock**. **Sheridan Smith**, who departed *Legally Blonde* the Musical on 8 January (**Peter Davison** remains), was named 20th most influential person in UK theatre by *The Stage*. *The Stage 100* also included **Steven Moffat, Mark Gatiss, Phil Collinson, Michael Gambon, Derek Jacobi** and **Zoë Wanamaker**. **Andrew Garfield** is a Rising Star and Supporting Actor Nominee (for *The Social Network*) at the BAFTA Film Awards on 13 February.

Sherlock Clues

Three new 90-minute episodes of **Steven Moffat** and **Mark Gatiss**' *Sherlock* film from May. Moffat told *The Guardian*, "Adler, Hound and Reichenbach" are clues as to what to expect.

Bye Bye Belle

Billie Piper believes the time is right for ITV2's *Secret Diary of a Call Girl*, which returned for its fourth eight-part series on 1 February, to end. She says, "I think we've certainly reached a point where the stories could potentially peter out if we carried on," adding, "but I will miss the humour of the show, I will miss the fact that it's unlike any job I've ever done and probably will ever do."

More Doctors

Colin Baker filmed his fourth role for BBC One's *Doctors* in January, playing Augustus Bloom QC, who has a 'road to Damascus' moment in episode *Every Heart that Beats* due in April. **Paul McGann** narrated Roberto Gerhard's *The Plague* at London's Barbican Hall on 15 January and provided vocals for *The Slapstick Gala* at Bristol's Colston Hall on 28 January.

Torchwood Tales

John Barrowman, who won Christmas Day's *Strictly Come Dancing*, withdrew from a number of *Aladdin* performances due to illness (his cousin Greg understudying) but returned to complete the run ahead of jetting off for *Torchwood: Miracle Day*. BBC One Wales broadcast three-part drama *Baker Boys* starring **Eve Myles** as Sarah written by **Helen Raynor** with consultant input by **Russell T Davies** from 23 January. *Western Mail* listed Myles seventh in its 2010 list of 50 Sexiest Women in Wales. **Naoko Mori** played Patricia Ramsey in ABC's *Private Practice* episode *If You Don't Know Me By Now* on 6 January. **Burn Gorman** played Reverend Marley in BBC One's *Lark Rise to Candleford* on 23 January.

Quickies

Bernard Cribbins read from *Oliver Twist* in Radio 4's Christmas Eve *Friday Night is Music Night*. A paperback edition of **Frazer Hines**' autobiography *Hines Site* arrives in February. **Daphne Ashbrook** has released music CD *Grace Notes*. **Stephen Gallagher** is writer/producer of forthcoming Fox medical drama *The Danger List*. **Chris Clough** was executive producer on MTV's *Skins* US pilot (17 January). **Dan Zeff** directed BBC Four's *Hattie* starring **Ruth Jones** (19 January). **James Corden** hosts the 2011 Brits (15 February).

Obituary

Former Lime Grove Technical Operations Manager **Norman Taylor**, who accidentally discovered visual howlaround as used in the original *Doctor Who* titles created in 1963, died recently. DWM

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VOLUME TWO

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The Pandorica Opens
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GALAXY FORUM

DOCTOR WHO
TWO OF A MIND?

Time can be rewritten! Yes, it's time for us to travel back to last Christmas Day, with the pick of your letters!

It's that scarf again!

Welcome back! It may be February, but the warm, tingly feeling that many of you felt after watching *A Christmas Carol* lingers on...

CHRISTMAS CHEER!

Well, I was pleasantly surprised by the incredibly Christmassy edition of *Doctor Who* this year! The story was a fabulous adventure that kept me hooked throughout. Exciting, but also immensely touching, and I thought the performances of Michael Gambon, Katherine Jenkins and of course the marvellous Matt Smith were magical. Murray Gold's latest masterpiece was the icing on the cake!

CATHERINE TREWAVAS (15) EMAIL

Matt Smith was as fantastic as ever in *A Christmas Carol*, and Katherine Jenkins' acting (and singing) was superb. But the gem of this episode was, by far, Michael Gambon's touching and immensely impressive performance. But really, who wasn't expecting that? Oh, and I loved the flying fish, too!

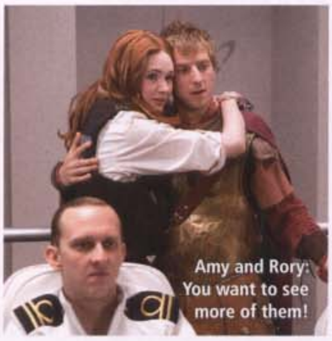
MAX JELBART (12) SYDNEY, AUSTRALIA

A Christmas Carol is easily the best Christmas Special we've had so far. I loved every second of it and it was nice for a change not to have to defend a Christmas Special from 'not-we'.

ADAM SCOVELL WIRRAL

I really enjoyed *A Christmas Carol*: the ideal programme to watch having been sated with turkey, sprouts and booze. I just wonder, will we ever see the adventures of *Doctor Who* and his good pal, Jeff Claus? The 2011 Christmas Special maybe?

ANDREW BOWMAN DERBY


Amy and Rory: You want to see more of them!

I really loved *A Christmas Carol*. Granted, it was totally bananas, and doesn't actually make any sense, but it was a great hour-and-a-bit's entertainment. My only real criticism is that next Christmas can we see more of Rory and Amy please?

AARON FUNNELL WORTHING

Unusually, the thing that surprised me about the Christmas Special was the special effects. These days in *Doctor Who* we're quite used to the occasional CGI shot, but in this episode they seemed to have gone all out with the effects budget to an extent I've never seen before! And thankfully, the effects were used only when the story required them.

DANIEL ELKINGTON MELBOURNE

STAR LETTER

One simple word, to describe this year's *Doctor Who* Christmas Special – wow! *A Christmas Carol* was so sad, so funny, so moving and so brilliant. Katherine Jenkins' was superb as Abigail and her voice was so magical it made me cry. And as for Michael Gambon, his spellbinding performance as old Kazran, realising the error his ways after he meets himself as a child, made me blubber an ocean for all the fish to go and swim in.

My favourite part of the episode was when the Doctor and the young Kazran opened up Abigail's 'ice coffin' – and were revealed to be wearing fezzes and Fourth Doctor-style scarves. Was I the only person in the country who was shouting "Oh my God, Tom Baker scarves!" at the screen?

And after seeing that extraordinary trailer at the end of the episode, I *cannot wait* until the next series. Remember guys – Stetsons are cool!

HANNAH GRIFFITHS (14) EMAIL

Well, we can't argue with that! Hannah's letter wins her a copy of *A Christmas Carol*, out now from 2|entertain on DVD (£12.99) and Blu-ray (£15.99).

LAST CHRISTMAS?

A Christmas Carol was good, but I think future Christmas Specials should avoid a Christmassy theme, as this was the definitive article, and future Christmas-themed stories wouldn't match up.

DAVID BRILLIANCE DURHAM

A Christmas Carol and *The Eleventh Hour*: a connection? The Doctor meets a young child and makes friends with them. He returns to the child as an adult, to find that they do not appreciate his return, only to like him again at a later point. Steven Moffat didn't *just* pay homage to a story by Charles Dickens!

LACHLAN CAMERON FACEBOOK

THE PLAY'S THE THING

In answer to **DWM** 429's pondering as to which Christmas play might include Santa's reindeer and King Herod, I think I may know the one. Except I don't think the 'wicked king' Matt Smith is referring to is King Herod. I think this may be the 'Bossy King', who coincidentally, shares his name with the title of the play. While it has been years since I was in this play at school myself, I do seem to remember something about Santa's reindeer being in the background. Perhaps I've got it wrong, but there's a suggestion!

HENRY MENDOZA (15) EMAIL

YEARS AHEAD?

In **DWM** 430, you said in the review of the Christmas Special, 'We reckon that *A Christmas Carol* is set in more different years than any previous *Doctor Who* story.' Well, I think you may be wrong there! Surely, *The Big Bang* wins that title due to the scene towards the climax of the story when we see the Pandorica within

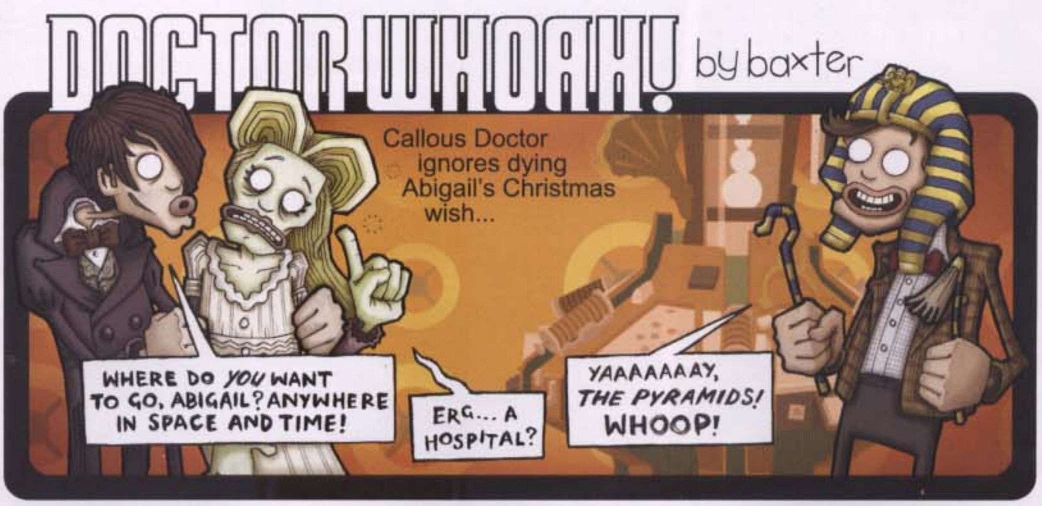
TEXT IN!

Message us from your mobile!

- **JACK CLARKE** The new-look **DWM** is so cool! 84 pages a month! I am in heaven!
- **EMMA LUCY** There's a shark in my bedroom! DOCTOR! What the hell do I do?!
- **MATT SCHNEIDER** Katherine Jenkins' singing was the most beatutiful thing in *Doctor Who* – ever.
- **PHILIP HANSON** Love the new Time Team, especially Emma. She's welcome to sit on my sofa anytime!
- **DAVID PERRY** I reckon River Song is Wilfred Mott in drag. Ridiculous? I wouldn't put anything past that mischievous Mr Moffat!
- **NEIL** Still no sign of *The Dæmons* on DVD. Come on 2|entertain, it's a classic!
- **ASHLEY K** The most influential Doctor Who wasn't Pat or Tom – it was William Hartnell!

Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page.

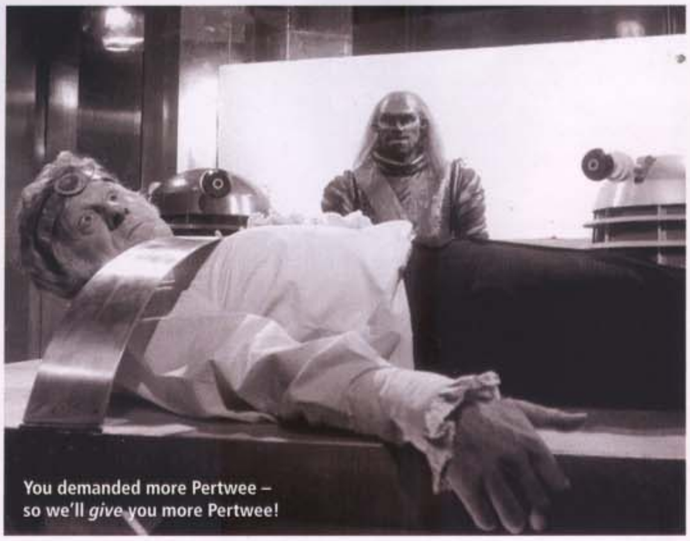
* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.


DOCTOR WHOAH! by baxter
Callous Doctor ignores dying Abigail's Christmas wish...
WHERE DO YOU WANT TO GO, ABIGAIL? ANYWHERE IN SPACE AND TIME!
ERG... A HOSPITAL?
YAAAAAAAY, THE PYRAMIDS! WHOOP!

the exploding TARDIS? After all, the Doctor says that the TARDIS is exploding throughout every point in time, thus allowing him to restart the universe. So, *The Big Bang* must then be the episode set in more different years than any previous *Doctor Who* story, as we see a moment (only for a split second mind!) of the TARDIS exploding in every moment in time.

OSCAR OWEN (15) EMAIL

Hmmm, that's a good point. But does that count as being actually *set* in all those years? While you're pondering, let's look back to last month's new-look **DWM**, which provoked a huge response – here's just a few of your comments...


You demanded more Pertwee – so we'll *give* you more Pertwee!

WE'VE BEEN REDECORATING!

I've now finished reading the new edition of your magazine. It's simply the best edition that I've ever read, and I've been a **DWM** reader since around issue 150. The increased page count gave me a feeling of getting lost in its pages that I've not really felt since I was about 12. I adored the Watcher's new page, the *Meglos* review had me weeping with laughter (for God's sake hang on to Gary Gillatt), and the new 'debate' page, *A Battle of Wits*, was quite stimulating.

The Fact of Fiction on *Day of the Daleks* was one of the most fascinating yet, and I love that you're re-visiting every season from the beginning in the countdown to the big five-oh. Thank you so much for managing to make the perfect mag even better! A joy. Oh, and I love the art cards – let's have lots more please!

RICHARD UNWIN LONDON

I would just like to say that the art cards from **DWM** 429 and 430 are absolutely wonderful. I have treasured them ever since I bought the issues, as they are just my favourite gift since I started collecting **DWM** in 2005. They're all proudly kept on my shelf above my bed. A great gift from a great mag! Thanks, **DWM**!

ELLIS HAMPTON (14) PORTSMOUTH

Just writing to say how much I love the new design of **DWM**, with my favourite new features being *A Battle of Wits* and *Wotcha!*. One made me think and one made me laugh, especially the Watcher's 'Complete Works of Terrance Dicks' – so funny! I have to admire how fresh and exciting **DWM** always is. I've been reading it for 19 years now and always find it a fun, interesting read.

KATE GRIFFITHS EMAIL

Great new-look issue! As a reader since issue 1, it was nice to see a mix of Doctors covered. I particularly enjoyed *The Fact of Fiction* – Jon Pertwee was my favourite Doctor, and he seems to have been overlooked by both the magazine and the DVD releases of late; I'm glad we're getting lots of Pertwee DVDs this year, and can only hope that **DWM** will follow suit in its coverage of the Third Doctor! *The Fact of Fiction* contained some great *Day of the Daleks* pics too, but can we have a full length pic of the lovely Katy Manning in a mini skirt? Please?

STEVE BLACK EMAIL

Just bought **DWM** 430 – liking the new-look a lot, the quirky new features even more so, but I'm especially thrilled by the return of my two favourite staples in the magazine: the brand new *Time Team* and the superb DVD reviews by the inimitable Gary Gillatt, who's still the wittiest reviewer around. If this isn't remembered as one of the all-time great issues, then I'll devour my trilby.

NICHOLAS PEAT BURNLEY

NEW STRIP? IT'S A SCREAM!

I've only read the first instalment of *The Screams of Death* but I'm already loving it! I know this is very shallow of me but Amy's outfit is amazing! She looked sassy, powerful and generally lovely. And I'm loving the storyline, with its beautiful opera-singing killer women.

KATY ROSE EMAIL

When I saw Dan McDaid's art for *Hotel Historia* back in **DWM** 394 I thought, 'This is a bit different.' I like 'different'. But what a rapid evolution of style since that first offering! In Dan's latest art, *The Screams of Death*, there's a confidence and a feeling of space evident in the panels. The line work reflects the texture of the Matt Smith TV series. I like it. I *really* like it.

STEPHEN GILLESPIE EMAIL

@DWMtweets

Join other DWM readers on Twitter!

- **@rlonguk** I liked the old Time Team – but I also like the new Time Team. Any chance you could organise a fight to see which is better?
- **@MunichBob** are they really putting *Ambassadors* and *The Sun Makers* out together? Weirdest combo ever.
- **@ianrdw** I for one would very much appreciate more art cards later in the year. They're great items to have!
- **@RavishingRik** I wonder if disabled access ramps are really just a Dalek conspiracy?
- **@willhowells** Is the plural of Ood Oods? Or is it Ood, like sheep? IT'S THE NOT KNOWING.
- **@cavanscott** Just when I thought **DWM** couldn't get any better it does. Cracking current issue chaps. I am enjoying it immensely.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue!

GETTING PRICKLY!

So, Gary Gillatt doesn't have *Meglos* mania. This is a shame. I'd always assumed it was one to avoid, but, after watching it for the first time in 30 years, I found that it was a lot of fun. Unusually for a Season 18 story, it wears its sense of fun on its sleeve. What's not to love about an evil space cactus on a planet of carnivorous plants?

The sight of Meglos in his natural botanical form reminded me so much of the monarchical aspidistra in cult 1980s BBC game show, *The Adventure Game*, that I was prepared to forgive the story all other faults. Thanks be to Ti!

MALCOLM STEWART EMAIL

STOLEN JOKE

Inspired by *Meglos*, I've decided to write a book about geometry-related theft. It's really taking shape.

OLLIE SAYEED EMAIL ►

Why was there no big bang in *The Big Bang*? DWM tries to untangle the Blinovitch Limitation Effect...

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM,

In *A Christmas Carol* Kazran puts his hand on the shoulder of his younger self. I thought this would have disasterous conseqences, like when Rose touched her younger self in 2005's *Father's Day*. So why was everything okay in Kazran's case?

SEAN CONNOLLY LIVERPOOL

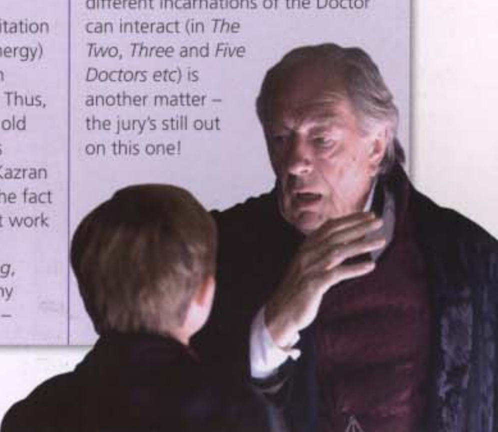
DWM REPLIES: Well, this a knotty one and no mistake. Let's examine the evidence, story by story. In 2005's *Father's Day*, time has been disrupted – history has changed, allowing the Reapers to appear. The Doctor orders Rose not to touch her infant self as it would create a paradox, "and we don't want a paradox, not with these things [the Reapers] outside... a paradox might let them in." When Rose does touch the baby, there's no energy release, but the Reapers become more powerful.

However, in 1983's *Mawdryn Undead*, history has *not* changed – the older Brigadier meets his younger self, as history has always recorded, resulting in a massive release of energy.

So whether the 'Blinovitch Limitation effect' (which causes a 'zap' of energy) occurs or not seems to depend on whether history has been altered. Thus, in *A Christmas Carol*, it's okay for old Kazran to touch young Kazran, as history has been altered and old Kazran is no longer the person he was. The fact that his isomorphic controls won't work for him anymore confirms this.

Similarly, in 2010's *The Big Bang*, Amy can touch Amelia without any problems, as history has changed – this Amelia was born in an entirely different time line, so no 'zap'. Conversely, the sonic screwdriver – part of the same timeline – *does* release energy when touched against itself.

Now, just how this explains how different incarnations of the Doctor can interact (in *The Two*, *Three* and *Five Doctors* etc) is another matter – the jury's still out on this one!



GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Recorded in 2008 to promote the Proms, violin maestro Nigel Kennedy offers his unique interpretation of Ron Grainer's classic theme. Search YouTube for: **Nigel Kennedy Doctor Who**

Only the audio for the trailer to 1968's *The Web of Fear* survives – but here, it's been brought back by the use of some impressive amateur CGI! Search YouTube for: **Web of Fear trailer**

The TARDIS lands aboard the Enterprise in a three-part fan-made mash-up between *Star Trek* and *Doctor Who*, *Trek Through Time*. Search YouTube for: **Doctor Who Trek Through Time**

From *An Unearthly Child* to *Journey's End*, here's every instance of the phrase "What are you doing here?" Unmissable! Search YouTube for: **Doctor Who what are you doing here?**

John Peewee Herman

This inspired 'guide to *Doctor Who*' is a gloriously silly mix of half-truths and downright lies. Believe nothing that you see! Search YouTube for: **Doctor Who Misinformation Guide**

IT'S ABOUT TIME!

The new Time Team are great! I'm especially glad to see Chris on the team as he's the same age as me. It's sad to see the old team go but then at the same time it needed to be updated to reflect the readers and so I'm more than pleased that we're being heard just as much as the old-school fans.

NATHAN LLOYD EMAIL

What happened to the original Time Team? I seem to remember in one article that they were looking forward to reviewing the 2005 series onwards.

DAVID MCKIE EMAIL

Funny you should ask…

TIME, GENTLEMEN

I wish to protest in the strongest terms about this shocking new 'Time Team'. Last month, there I was, with my fellow original Time Teamers, drinking tea and eating another of Jacqueline's dreamy Celation buns, when some new bunch of fresh-faced whippersnappers burst in, tied us up and locked us all in the cupboard like a pair of old boots. I think you should have a very strong word with them, do some finger wagging and give them all a jolly good smacked bottom. Alternatively, you could wish them all the best from Jac, Clayton, Peter and myself and hope that it'll be many, many, many years before they reach the end of their quest.

RICHARD BIGNELL PROFESSOR CALDERA'S REST HOME FOR RETIRED TIME-TRAVELLERS

Back to making your DVD extras, Bignell! Talking of which...

MORE VIOLENCE WANTED?

Much as I'm looking forward to 2011's bumper crop of *Doctor Who* DVDs from 2|entertain, as revealed In **DWM** 430, I'm very disappointed to learn that *Vengeance on Varos* isn't one of the titles being 'revisited'. Being one of the earliest releases, this story has very little by way of extras, and I understand it also has an error which prevents the production subtitles from working properly. It's also regarded as one of the better stories from Sixie's all-too-brief tenure. I would have thought this would make it an ideal candidate for the Special Edition DVD treatment – and certainly more deserving than *The Seeds of Death* or *Resurrection of the Daleks*. Is there any possibility of 2|entertain revisiting this story in 2012... please?

ANDREW PHILIPS READING

Surely *Vengeance on Varos* is a prime candidate for a Special Edition DVD? Maybe some kind of 'Violence in *Doctor Who*' documentary could bump up the special features? Plus, it would be a perfect chance to stick the long-deleted *The Colin Baker Years* on a second disc so we can all finally get rid of the VHS copy. So Dan, if you are reading/listening, pretty please with bells on!

FRANCIS CAVE EMAIL

Vengeance on Varos: Bring it back now, you won't take less.

Thanks to some quirk of the postal service, I've just received a copy of **DWM** 443, and all I can say is wow! Spoilers ahoy! First off, it's encouraging to know that the enforced double-dip on *Spearhead from Space* in the *Mannequin Mania* box won't adversely affect sales, and I'm sure that 2|entertain's decision to box each of 2012's DVD releases with a previously-released story will go down equally well – especially with such inventive combinations as *Loch Ness Lunacy* (*Terror of the Zygons* and *Timelash*) and *Biblical Blockbusters* (*Genesis of the Daleks*, *Nightmare of Eden* and *The Ark in Space*).

Secondly, I'm not sure about this new Time Team. While the 'new Doctor, new Team' argument is fair enough, I'm not sure Ben, Justine, Doug and Partario will be able to maintain the standard set by their predecessors (or, indeed, their predecessors' predecessors). Time will tell, of course.

And finally, I must admit to being a little concerned at the implications of Anna Nimmus' letter to *Galaxy Forum*. I can live with the DVDs dispensing with the 'Next Time' trailers and the odd commentary, but excluding whole episodes strikes me as a step too far. Let's hope the explanation (in issue 440, by the look of it) is a good one.

ED JOLLEY EMAIL

AUDIOGO ON, GO ON, GO ON

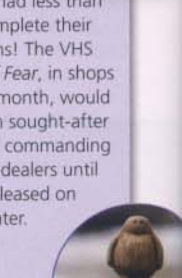
I was interested to read that AudioGO will soon be releasing an audiobook of a brand new novelisation of *The Stones of Blood*, written by David Fisher. Now that new novelisations are back, how about AudioGO getting Gareth Roberts to do *The Pirate Planet* and *City of Death*? It would be a fine tribute to Douglas Adams' *Doctor Who* contributions done by the one man who's capable of delivering the goods.

When Gareth was interviewed in **DWM** about his first *Missing Adventure* back in 1995, he said "If they ever want me to novelise *City of Death*, I'm available immediately." Go on AudioGO, you know you want to.

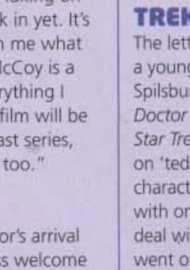
CHRISTOPHER L STOBART NORTHAMPTON

ON THIS MONTH... 15 YEARS AGO

It's February 1996, and DWM 236 arrives with the most exciting cover in *years*...


DOCTOR WHO
All the news on the brand new Doctor Who TV Movie
Paul McGann is the Doctor!

THE NEW DOCTOR!



"Paul McGann is the Doctor!" proclaimed the cover of **DWM** 236 – and, having endured six long years without a new episode, fans across the world wept tears of relief and joy. *Gallifrey Guardian* reported on how Paul felt after accepting the part: "Taking on such a key role hasn't sunk in yet. It's just beginning to dawn on me what all this means. Sylvester McCoy is a friend so he's told me everything I need to know... The new film will be loyal to the spirit of the past series, but will find fresh appeal, too."

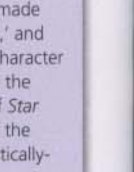
THAT'S HANDY!

THE HAND OF FEAR

However, the Eighth Doctor's arrival also heralded some far less welcome news. 'The development of the new film has had a major effect upon BBC Video's plans for 1996. *The Hand of Fear* will be the last regular [VHS] release before the entire range is deleted on 19 February, after which, no new stock will be available to retailers.'

Disaster! Fans had less than a month to complete their video collections! The VHS of *The Hand of Fear*, in shops for less than a month, would become a much sought-after collector's item, commanding silly prices from dealers until the story was released on DVD a decade later.

TREKKIE TOM!



The letters page featured a young chap named Tom Spilsbury, who suggested that *Doctor Who* should emulate *Star Trek*, by concentrating not on 'tedious' sci-fi gadgets, but 'the characters and how they interact with one another, and how they deal with difficult situations.' Tom went on to opine that the fan-made video *Downtime* was 'excellent,' and contained 'some very moving character scenes,' and that he quite liked the 'bombastic orchestral scores' of *Star Trek*. What Tom would think of the more character-driven, bombastically-scored *Doctor Who* of the next century we'll never know, as he was never heard of again. [*This is the last time this letter will be dredged up, okay? – Ed*]

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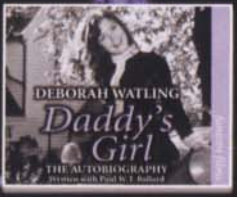
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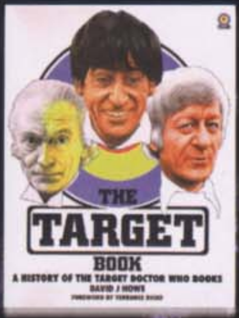
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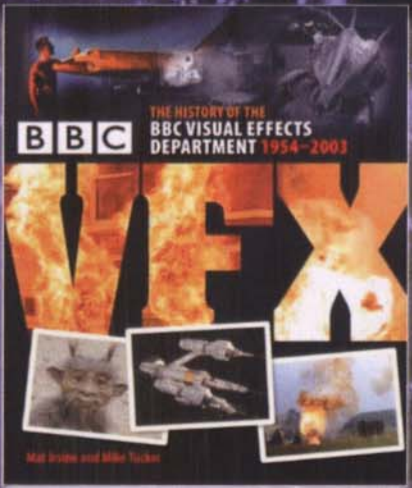
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THE HISTORY OF THE BBC VISUAL EFFECTS DEPARTMENT 1954-2003
VFX
Mat Irvine and Mike Tucker

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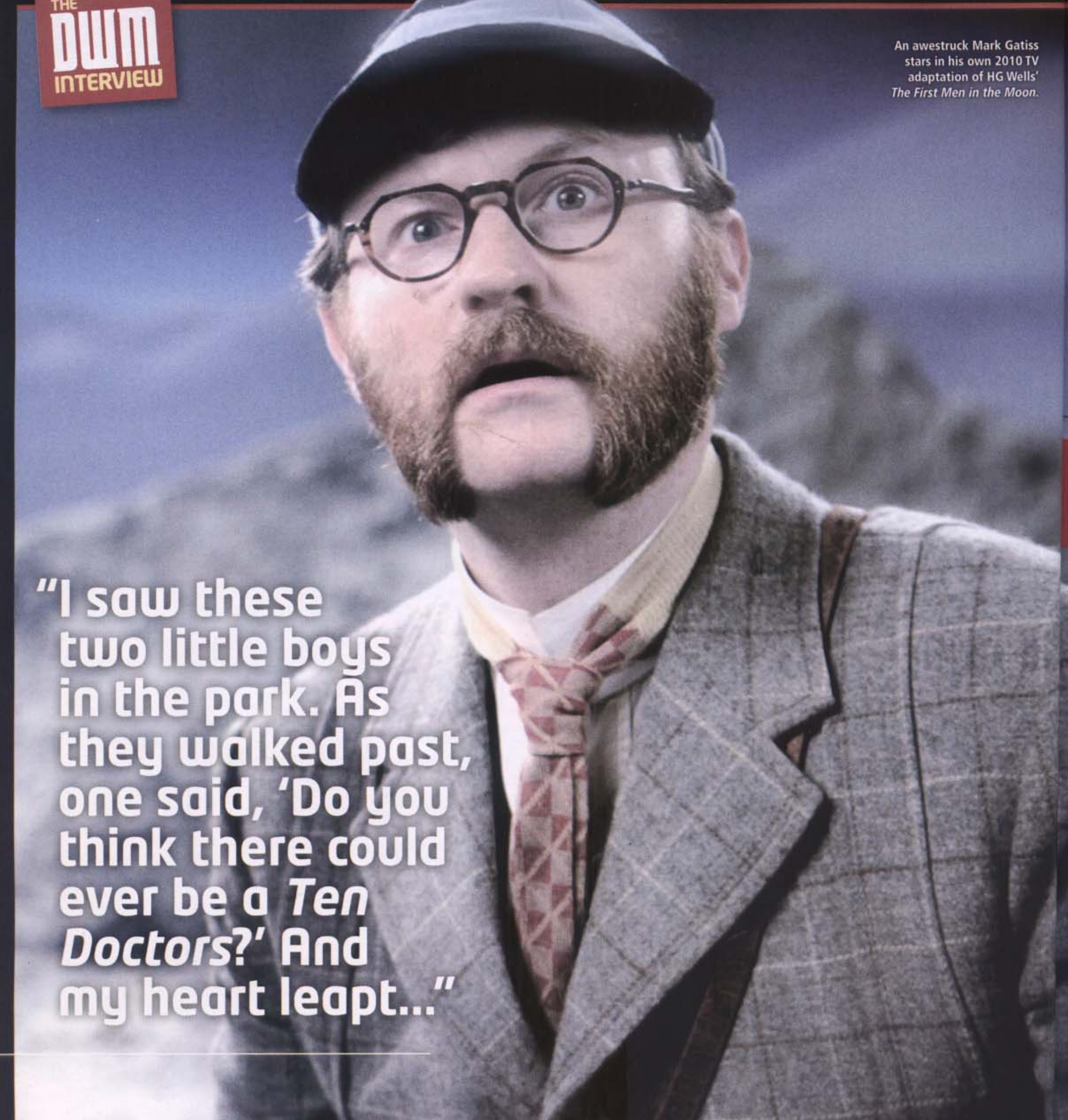


An awestruck Mark Gatiss stars in his own 2010 TV adaptation of HG Wells' *The First Men in the Moon.*

"I saw these two little boys in the park. As they walked past, one said, 'Do you think there could ever be a *Ten Doctors*?' And my heart leapt..."

Mark's first episode of *Doctor Who*: 2005's *The Unquiet Dead* starring Christopher Eccleston...

What Little Boys Are Made Of...

With his fourth scripted episode of *Doctor Who* now 'in the can', writer Mark Gatiss reflects on how the Doctor remains a key part of his life...

Interview by BENJAMIN COOK

Perched on a well-appointed sofa in the Drawing Room of Soho House, a private members' club in London's West End, Mark Gatiss is in a mischievous mood. "I pinch other people," he smiles. "It's a lot more fun." I've asked him whether, almost six years after *Doctor Who* returned to our TV screens, he still sometimes has to pinch himself for fear that it's all been just a glorious dream. "It's amazing, isn't it? It's amazing that it came back at all," he enthuses, sipping at his mint tea.

"I know Peter Davison often says, 'I always knew it would come back.' Well, I was never sure. Now it feels imperishable as a TV standard, but the idea of it coming back on this scale has been mind-blowing. I find it so thrilling, but also moving, that kids have found *their* Doctor. In fact, three of them. Chris Eccleston is like William Hartnell was to us."

Mark was born in Sedgefield, Country Durham, in 1966, two days after Episode 2 of *The Tenth Planet*, Hartnell's final *Doctor Who* serial, was transmitted. His earliest *Doctor Who* memory is of Jon Pertwee's début, *Spearhead from Space*, in 1970. Mark was three years old, and Pertwee became *his* Doctor. Three years later, Mark was introduced to Pertwee's predecessor Patrick Troughton - and the original Doctor, Hartnell, briefly - in anniversary serial *The Three Doctors*, and with it the concept that Time Lords can regenerate. But when, in the summer of 1974, Pertwee handed the baton to Tom Baker, seven-year-old Mark was inconsolable... for a time.

"A couple of years ago, when I was walking the dog, I saw these two little boys in the park. One of them was essentially me, almost entirely me, aged eight - because fashion is cyclical, he seemed to be dressed like me, with the snorkel parka and the NHS glasses - and his friend was like my then best friend, and I knew as soon as I saw them... As they walked past, I heard one saying, 'Do you think there could ever be a *Ten Doctors*?' And my heart leapt! It was just so sweet. I pinched myself then, and I think we should keep pinching ourselves, because it's amazing how quickly people get blasé about it."

The great danger would be if the people who *make* the show become blasé. Could that happen?

"Not as long as it's in the hands of people who love it," says Mark. "It doesn't matter if half a dozen people online swear that they'll never watch it again, because obviously they will; it's very different if somehow the public becomes disenchanted with it. But there's no sign of that." However, he has detected a slight press backlash, "weirdly at a time when, I think, the show is on top form. That's a bit upsetting. It's a really stupid time for Jimmy McGovern to have a go at it, or Trevor Eve. What was that about?"

In November, award-winning screenwriter Jimmy McGovern told *The Observer*: "The only way to tell stories on TV is to convince people that what they are seeing is actually happening now and is real. I just can't handle the tongue-in-cheek approach, the kind of thing you see on *Doctor Who*." Meanwhile, in the *Sunday Times*, hard-boiled thesp Trevor Eve criticised the BBC for focussing its resources on *Doctor Who*: "They're obsessed with it. It gets all the budget and all the attention," complained Eve, who is reportedly the BBC's highest-paid actor as the star of *Waking the Dead*, one of the BBC's most expensive drama series. "The programme [*Doctor Who*] is great, but it was created for children in 1963," continued Eve, in *Radio Times* last month. "One doesn't need to say more." Let's hope not.

"Terribly unfair" is Mark's response. "But kind of inevitable."

Inevitable why?

"Because it's about time for a backlash, by virtue of it being back for quite a while now. We're entering its seventh year. I don't think anybody has anything to worry about as long as they're confident that the show itself is doing the right thing, which I believe it is."

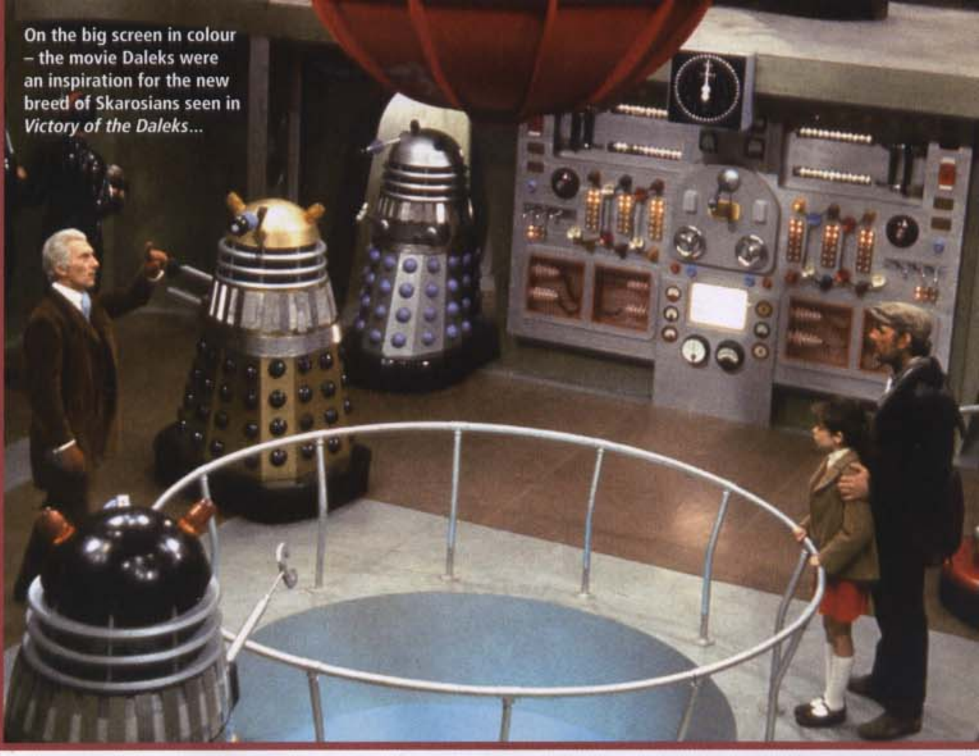
Mark with friend and co-star David Tennant in 2007's *The Lazarus Experiment*.

Mark should know. Last year, he and *Doctor Who* supremo Steven Moffat created *Sherlock*, a three-part BBC series updating Conan Doyle's Sherlock Holmes stories to a contemporary setting. Cue impressive ratings, critical acclaim, and - according to Debenhams - a surge in sales of wool trench coats like the one worn on screen by *Sherlock* star Benedict Cumberbatch. A second series of three 90-minute episodes is scheduled for later this year. (I've met with Mark in the second week of January, and he's dividing his time between scripting *Sherlock* Series Two, and appearing in Alan Ayckbourn's *Season's Greetings* at the National opposite Catherine Tate and David Troughton.)

"We were confident that *Sherlock* was a great piece of television, but you can never tell if it's going to be a hit. It was supposed to go out in September, the BBC changed their minds to July, which is traditionally a dead slot... and then it transformed the summer slot into must-see television. But you just never know. I'm aware that some people really didn't like *Victory of the Daleks* [2010]. Plenty of people did, mind! You have to remember that fandom is only a very small part of the overall audience and things can get a bit disproportionate." ►

2006's *The Idiot's Lantern* with David Tennant as the Doctor...

... and last year's *Victory of the Daleks* with Matt Smith as the Eleventh Doctor.



On the big screen in colour – the movie Daleks were an inspiration for the new breed of Skarosians seen in *Victory of the Daleks*...

> "I was very proud of my script for *Victory of the Daleks*. I thought, that's the best one I've written..."

Victory of the Daleks came bottom of **DWM**'s 2010 *Season Survey*. "But so did *Kinda* [in 1982], which is a masterpiece, so maybe one day...! For some fans it seems to have become entirely about their reaction to the redesign of the Daleks. I was very proud of my script for *Victory of the Daleks*. I thought, that's the best one I've written so far."

The Dalek redesign was one of the few facets of Matt Smith's first series that didn't come in for widespread acclaim (Mark gives a sardonic cheer: "Woohoo!"), so I'm curious as to how it came to be. "It went like this," embarks Mark. "I had the first talk about it at Twickenham Studios, where Hartswood [*the production company founded by Steven Moffat's mother-in-law, Beryl Vertue – Ed*] is based. Steven took me to the pub for lunch. He said, 'What do you think about Churchill and the Daleks?' That was the initial idea...

"When we went back after lunch, he called up the first Peter Cushing movie [1965's *Dr Who and the Daleks*], because he said, 'I want the TARDIS to be *this* blue again.' That's when I, with my fan head on, said, 'Can we have the white windows back as well, and the St John Ambulance badge?' Well, my wish was granted. He said, 'We've got a new show, a new Doctor, a new TARDIS... we might as well do new Daleks.' Rather than the Daleks being scarce, and then you bring them back by the million, and then you have to kill them off by the million – and then bring them back again – we decided it was time, several years after the Time War, that they were just *back*. A constant in the Doctor's life; like the common cold. This time they would win.

"We talked about what the Daleks should be. I said, 'My favourites as a kid were the Peter Cushing ones, because they were on the big screen, and in colour, and so thrilling.' Right from the get-go, in the early drafts, I described them as big buggers, bigger than we've ever seen them. I wrote them as gold, silver, black, blue and red, I think. Steve wanted a real eyeball [in the Dalek's eyestalk], but that never happened. It was too scary, I think. Too icky. But we talked about it.

"When I saw the designs, I loved them in every respect, apart from the hump. I said, 'I think the hump is dodgy,' because whatever has happened to the Daleks over the years, the fundamental pepper-pot design has not been altered. It works. It's a design classic. What you've got now is... I think it's pushed just a little too far. They look fat. From the side, it looks like they're slouching. Maybe if the head were bigger, to be more in scale...?"

From beneath the 'trouser-presses' on their backs, the new-look Daleks can employ an array of different weapons, although we're yet to see that on screen. "It might still happen," says Mark. "I remember saying, 'But couldn't we do that with CGI?' Anyway, I registered my disquiet, although it wasn't my call, of course. I think it's sad that the Daleks' new look has become the disproportional focus of ire, because I love everything else about them. If it weren't for that hump, they'd be exactly what I wanted: much bigger, their colours are gorgeous, and I believe children like them very much. I would defend them to the hilt... if it weren't for their hilt."

The colour of each of the five new 'Paradigm' variants represents its role in Dalek society: the red Drone, the blue Strategist, the orange Scientist, the white Supreme, and the yellow Eternal. "That was a nice afternoon, that was. I could only think of four, so Steve thought of the Eternal. I said, 'It must be black and yellow, because those are nature's danger colours. Like a wasp. You don't actually know what it's for.' We've slightly spoilt it by admitting that," Mark laughs. "It's like the producers of *Lost* confessing they had no idea how it was going to end. I've now decided that the Eternal's function is to take the f***ing humps off the rest of the Daleks! Then again, they are the Paradigm, so the ones that come out of them may not be exactly the same."

What, like babushka dolls?

"Yes, inside each Paradigm Dalek is a normal-sized Dalek. That'll show 'em!"

DWM's last extensive interview with Mark was in 2003, a few months before it was announced that the TV show was coming back. "In a funny way, it's not that long ago, but it feels like a lifetime. So much has happened. But I must say, I feel privileged to have learnt as much as I did from Russell [T Davies, Moffat's predecessor as showrunner]. Initially, I found it difficult, the notion of Russell 'polishing' scripts. I think all the writers did. But you don't really appreciate the pressures of running a show, and that the showrunner needs to be the one guiding hand on the tiller.

"The fact that the BBC trusted Russell's vision for the show is the best thing they ever did. You can have various quibbles about, oh, my favourite line's gone, I wouldn't have done it like that, whatever, but I think it's absolutely right that, to a greater or lesser extent, Russell made it into his version. Five years ago, I had trouble with that. I don't have trouble with it now."

Does this change of heart stem from Mark's own experiences of showrunning *Sherlock* with Steven Moffat?

The new Dalek paradigm confront the Doctor...

"I've done enough producing myself," he nods, "to know that you can't afford to let an episode go out that you don't think is emblematic of your programme. The more I've produced, and I've produced quite a lot on my own as well, the bigger appreciation I've got that nobody ever sets out to make a bad programme. It opens your eyes as an actor as well, because you're sat on the other side of the casting table. It's very rarely about people not being any good; it's just because they don't fit. We saw lots of actors for Dr Watson, including Matt Smith, who was the first person we saw, but the chemistry between Martin [Freeman, who was ultimately cast] and Benedict was immediate. The show presented itself to us. That's wonderful when it happens.

"Then there's the sheer practicality of getting a show made, which a lot of people simply don't understand. Even people who I thought understood were saying things last year like, 'Is there going to be a *Sherlock* Christmas Special?' *What?! When was that made?* Even now, as we're writing the next series, they say, 'You're only doing three again?' *Yes! Three 90-minute episodes!* That's an awful lot when one of us is running *Doctor Who* at the same time.

"Seeing how Russell worked, and obviously seeing Steven closer up, has given me an appreciation that it is simultaneously the best and one of the hardest jobs in television. If you want those 13 episodes to be the best you can possibly imagine, it's unbelievably time-consuming. It eats up your entire life. Steve just had, like, Christmas Day off. And that was the Christmas before last. I don't think he had this Christmas off at all. If you want to be across every decision – every scripting decision, every costume decision, every design decision – then there's no room for a breather. It's terrifying how consuming it is. Exhausting. But brilliant.

"These things are more about getting a show on the telly, and hopefully people enjoying it, than about pleasing continuity obsessives," Mark continues. "It amazes me that people can say things like, 'It was raining on Coronation Day, but in *The Idiot's Lantern* [Mark's 2006 *Doctor Who* episode] it was sunny.' I can't control the weather, no matter what people think! Those questions are posed seriously by people who simply won't accept it, and these days I find that a bit exhausting."

BBC Two comedy *The League of Gentlemen* was the show on which Mark cut his teeth as a creative producer ("It was terribly exciting – we couldn't quite believe that we were allowed to have that sort of say"), but programmes as mainstream as *Doctor Who* and *Sherlock* are, he says, a whole different ballgame. "You have to think about charting a course between what you want to do for the show, and what the show demands of you and the audience. That's what I think *Doctor Who* has done so successfully, at a time when so much telly is dumbing down.

"That's what really annoys me about casual nonsense from people like Trevor Eve. He's saying, 'It's fine, but it's a kids' show.' Actually, there's more challenging, thought-provoking philosophical debate in *Doctor Who* than in almost any drama on television. It's big stuff. You can do that with a family show in a way that they'd run a mile from in a lot of more adult dramas. This is life and death. Bare emotion. One of the great triumphs of Russell's reinvention of *Doctor Who* was to identify a female audience, and make them really care about what happened to Rose and to the Doctor."

How far can *Doctor Who* evolve, then? It is both very different and remarkably similar to the show it was in 2005, and even in 1963.

"Well, I remember [critic and author] Kim Newman reviewing *The Idiot's Lantern*, and saying that it was 'bog-standard *Doctor Who*'. I've never actually punched him – er, talked to him about it – but I think what he meant was that it could easily have been a Patrick Troughton story, or actually almost any Doctor. To me, that's rather good, because that means the show is fundamentally unchanged; essentially it's about telling a good *Doctor Who* story.

"But then some stories are very particular – something, I suppose, like *Human Nature* [2007] or *The Satan Pit* [2006], where you get a sort of game-changer, a genre-busting episode. 'What, is this... the Devil?' That's something I tried to do with *The Unquiet* ►

Terrifying: Mark's 2008 horror story *Crooked House*.

A brief glimpse of Mark's new *Doctor Who* story as seen in the series trailer...

◄ *Dead* [2005], when Gwyneth is dead for five minutes before they realise. I'm not quite sure whether it came across the way I wanted it to, but it's meant to have a slightly mystical connotation. Maybe there are more things in Heaven and Earth... you know?"

Does he believe that, though?

"Well, no. It's odd coming from me, an atheist. But I rather like playing with that. You can have fun being old-fashioned. Equally, you can have fun trying to say, 'Is this now *Doctor Who*?' That's an interesting question. Where would you have to go with a story before it's no longer *Doctor Who*?"

So do Mark's *Doctor Who* episodes feel 'less him' than his non-*Who* work?

"I suppose, to some extent, because you don't have total control - 'All things shall soon be mine!' - but I'm very privileged to have such an excellent working relationship with Steven and the team. Inevitably you're being asked to do it because of what you're going to bring to it. There's usually a shopping list." His forthcoming 2011 *Doctor Who* episode, at one stage titled *What Are Little Boys Made Of?* ("It probably won't be now, because that's a little too long"), is his first set in the present day.

"I've wanted to do a modern one for ages. Steve asked me to write something like *Crooked House* [BBC Four, 2008], my ghost story. He said, 'You made a Barratt home frightening. Do that again for *Doctor Who*.' Steve is so brilliant at tuning in to what scares children, and what children want. 'I'm here in my bedroom, I'm frightened of something that might be in the cupboard, I wish the Doctor would come and help me' - and he does! It happens! But only on the television," Mark chuckles. "I wanted to write something about what scares children."

And has he any further thoughts on titles?

"We're toying with *House Call* at the moment, though that's not very scary, is it? I'd like to call it *Night Terrors*..."

Pushed back from its original Episode 4 slot to Episode 9 ("One of the reasons, I believe, is that Steve felt the first half [of the 2011 series] was too dark; he wanted it to have a bit more light and shade"), the story takes place "in a tower block" and focuses on a little boy called George, "who is frightened of everything. He has a nervous cough and a nervous blink, and he's frightened of clowns, old toys, enclosed spaces, open spaces, vans... and particularly of something being in the cupboard in his bedroom. And the Doctor turns up and tells him that he's right! I can't tell you anything more... except that the monsters are the creepiest things ever."

The episode was filmed last year as part of the first shooting block for Matt Smith's second series. Mark shows me a couple of photos on his phone.

"Steven Moffat said, 'Make it terrifying like *Crooked House*,' but that was on at ten at night; this is on at six."

"They're horrible, aren't they?" he grins, flicking to one of the monsters. "They're exactly what I wanted. They're exactly what I was most frightened of as a child."

What with Karen Gillan's assertion last issue that the new series should "go, like, proper full-on scary, dark, dramatic," I wonder how far go down this route the show can go.

Mark says: "*Doctor Who* has been the biggest thing in my life, really, and it's entirely *because* I was scared stiff of it, but I loved it. It didn't traumatise me, and a healthy scare is as important as a good laugh. It's exactly the same emotion, I think. Given the nature of my story, it may not be popular with parents! Of course, Steven said, 'Make a Barratt home terrifying like you did in *Crooked House*,' but *Crooked House* was on at ten o'clock at night; this is on at six. You have to think about that. You have to find a balance between those healthy scares and something that actually might damage someone for life."

Pairing the Doctor with a young boy for much of the story seems a smart move. Last year's episodes - especially *The Eleventh Hour*, *The Hungry Earth*, *The Big Bang* and *A Christmas Carol* - demonstrated Matt's natural affinity with children. "There's a magic bond there," agrees Mark. "It means something. Like how Tom Baker had to stop smoking or drinking in public. It's a sacred trust. Matt is magic."

Mark has written for each of the three most recent Doctors since *Doctor Who*'s comeback. "I do regret not writing more than one for David [Tennant], principally because he's a friend of mine. He was there for quite a long time, but because I was in it [Mark played Professor Lazarus in 2007's *The Lazarus Experiment*], and then because of a script I had written not being used, it never quite came off."

Mark's 'lost' story, *The Suicide Exhibition* ("I'm doing it for Big Finish in 2035," he teases. "Yes, with cover art!"), involved monsters - and a Nazi strike force - loose in the British Museum during World War Two. The episode had been pencilled in for the 2008 series - Mark had completed two drafts of the script - but it was replaced, relatively late in the day, by *The Fires of Pompeii*. "The first draft was set in the First World War, but then Russell said, 'Oh, let's put in the Nazis. There should be Nazis,' because it was like an *Indiana Jones* story.

A bad hair day for the toy cupboard.

"Going on from there, Russell wanted Churchill in it." This was the seed of the Doctor-meeting-Churchill idea at the heart of *Victory of the Daleks*. "It was about several different people breaking in at the same time: the Nazis, a cat burglar, a team of students from Cambridge who were doing it for a dare, and this professor who was convinced that the crown of King Lud was buried in the cellars. It would have been fun, but, as I say, that's the nature of production.

"I did a lot of research about the British Museum during the war, and discovered this fabulousthing that I couldn't get out of my head: although the British Museum evacuated almost everything that was important, to other museums and to Wales, to get them out of the way of the Blitz, they kept some things on display so that people could still go to the museum, in order for the cultural life of the country to carry on. But they were artefacts that they could afford to lose. If they had 150,000 Bronze Age beakers, they could afford to put some on display. If they got bombed, it wouldn't matter – which is why the episode was called *The Suicide Exhibition*."

When Russell opted to go with the Pompeii story instead, how hard was it for Mark to let go of an idea that he'd spent a year working on?

"Well, the first scene of *Sherlock* Episode 3 [*The Great Game*], in the prison cell, with the pedantry about grammar, I'd had in my head for years. I was just looking for somewhere to do it. I knew how dark *The Great Game* was going to get, with the suicide hostages and the old lady, so I thought, what we need to do is start much more light-heartedly. It fell into place. Obviously, it's harder to shoehorn in something about Nazis in the British Museum, but you never know! There was a recurring joke in it about... it was full of clues from the museum, and one was a biblical thing, the story of Shadrach, Meshach and Abednego. It was a little motif, and I could so hear David saying it: 'Shadrach, Meshach, Abednego.' I remember being quite excited about that."

How different did Mark find scripting a story for David compared to writing for Matt or Chris?

"You only really notice in retrospect," he replies. "What I've always done, and I did it with Benedict and Martin, is get someone's voice in my head. It's how I work as an actor as well: I start with the voice. Steven says that when people write a first draft without a Doctor in mind, they tend to go for their default Doctor, and I found that to be very true. You think you're writing brand new, never-before-seen *Doctor Who*, but you look back on it a few weeks later and go, 'Ooh, which episode of [1973 serial] *Carnival of Monsters* is this?'

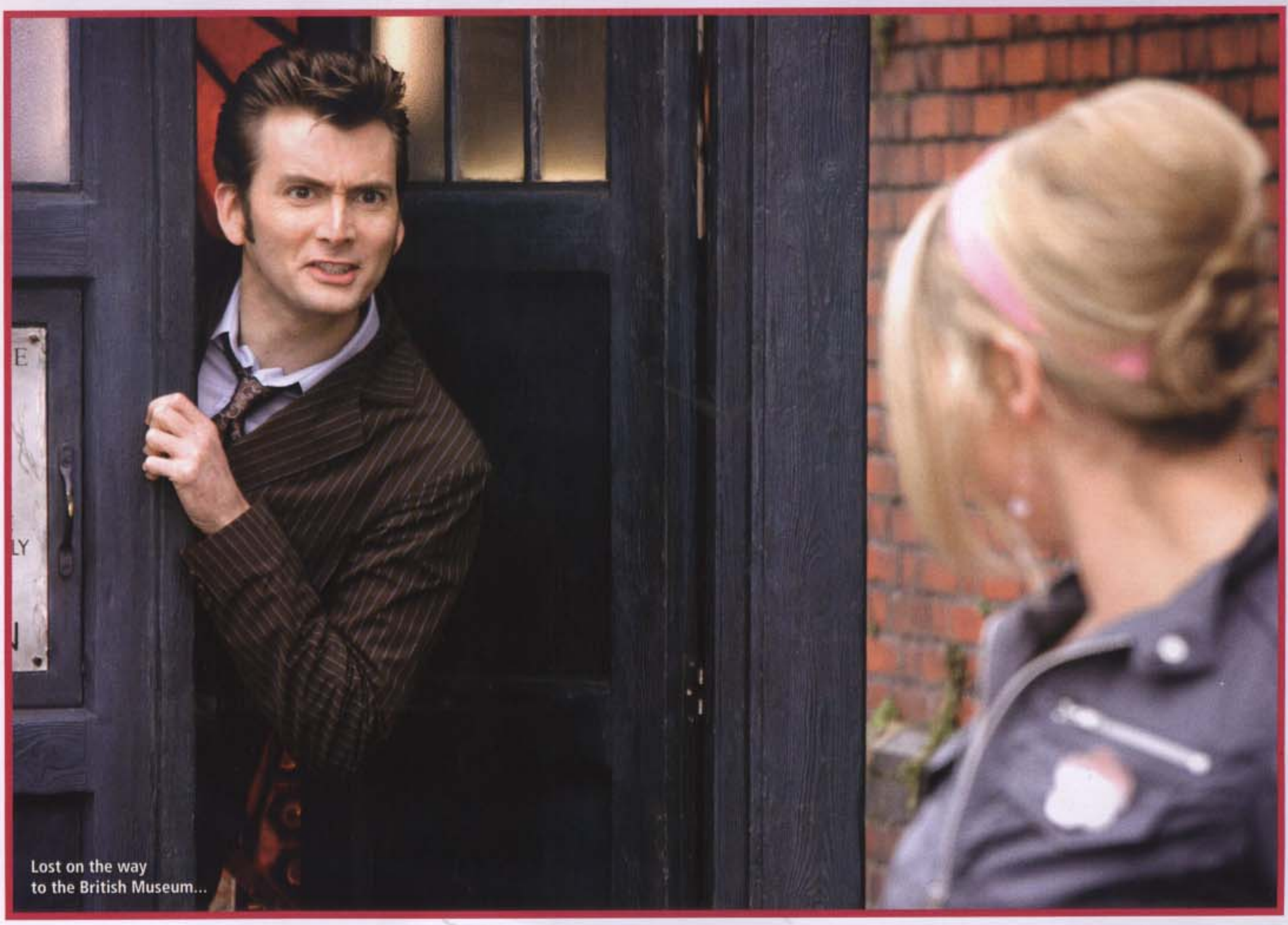
"I knew Chris slightly; I'd known David for a long time; I didn't know Matt, but I got to know him, and he's an absolutely delightful person. His personal eccentricities – his hands, his clumsiness, the way he looks at you as if he's still got his glasses on, which immediately makes him like a professor – all feed in."

So was writing for Matt easier the second time around, being the first occasion you've written a TV script for a Doctor you've written for before?

"I would say that's true, yes. There's a whole season to go on; a whole season of development in terms of the characters' interaction with each other, where they are, where they've got to. Also, you start to get more confident. 'That's the sort of thing that Matt would say. That's a Doctor-ish line.' You pick that up from other people's episodes as well as your own.

"Oddly, after all that concern, when we started with Chris, about the Doctor not being posh... Matt isn't posh, but there's something determinedly not-working-class about his voice. But it works for him completely, and you don't feel in any way like you've suddenly gone back in time. Although," adds Mark, leaning forward, "he does remind me a lot of Pertwee. Not as a Doctor, but as a person. There's something... what do I mean?" ►

The Ponds: a new challenge for Mark...


Lost on the way to the British Museum...

"You'd better have a TV license for all these or Doctor Who will be very cross!"

> **"We must not be uncritical of the BBC, but also we must defend it to the death. The licence fee is not that much given what we get."**

Something not posh, but not quite not posh about him?

"Yes! Exactly! But that's kind of really what you're after. Not quite not posh."

What about husband-and-wife team Amy and Rory? Mark's 2011 episode is the first that he's written for multiple companions.

"It's interesting, this, because I think you can slightly crucify yourself about trying so desperately to be different and not old-fashioned, but everybody only has so much they can do, the Doctor is the hero... There's loads of stuff that was cut from *Victory of the Daleks* that we all liked, stuff about it being Amy's first trip back in time. There was a lovely bit when the Doctor goes off to the Dalek ship, and she's left in the 1940s, and she says, 'I could die here. Even worse, I could *live* here.' She tells Churchill she's going to get married, and then she realises, oh God, but where is Rory now? He's not even born.

"We spent a lot of time on that, but it all went, because fundamentally we wanted *Victory* to be a 45-minute war movie. Really, if you look at what Amy does in that episode, she behaves like a proper companion. She just does companion things, because all that's gone. I think it's good that we went through all that, but in the end it wasn't what that script required.

"It is a challenge this year, because obviously, to some extent, Amy and Rory have become a bit more blasé, but you don't want to do the thing that I hate, and used to really depress me in the old days, where the companions just want to go home. *What do you want to go back to Heathrow Airport for? It's boring! It's full of aeroplanes! What about the rest of the universe?* At the same time, they can't spend every day going, 'Oh my God, this is amazing,' because they'd never get on with anything. It's good to make sure, from the start, that the characters are interesting enough that if they don't have much to do, you still want to watch them."

I ask Mark to talk me through a typical day writing. However, after years of trying to settle on a formula, he's realised there isn't one. Except that he works better in the mornings. He quotes screenwriter Brian Clemens, who once said, 'There's no mystery: arse to chair, pen to paper.' It's as simple as that, then? "When you get in the zone, which happens hysterically infrequently, you can just keep going," considers Mark. "That's when I do my best work. "It's better to do longer, concentrated bursts than trying to eke it out. Three days of virtually not moving and doing it is better for me than six months of a little bit here and there.

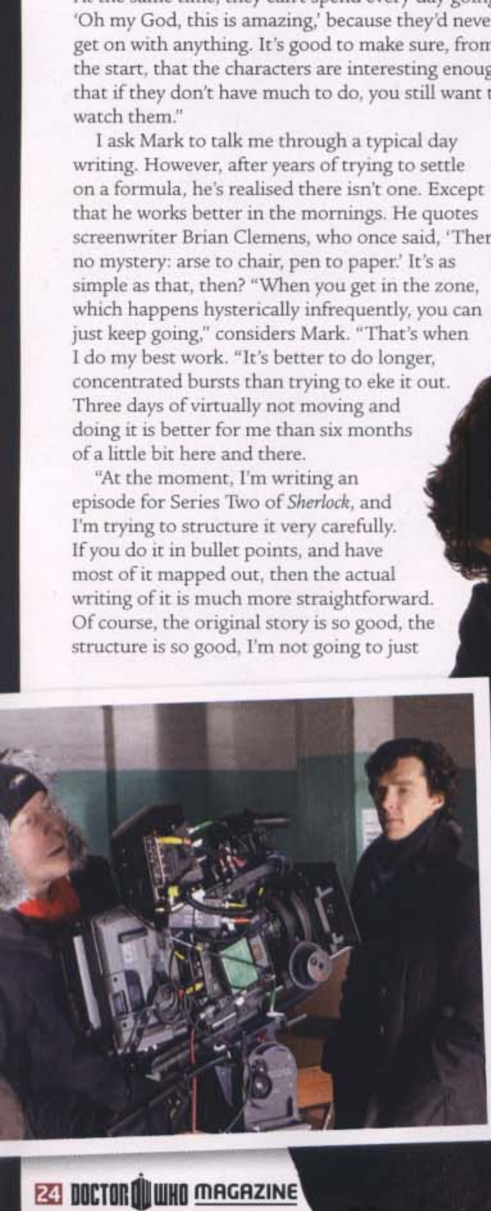
"At the moment, I'm writing an episode for Series Two of *Sherlock*, and I'm trying to structure it very carefully. If you do it in bullet points, and have most of it mapped out, then the actual writing of it is much more straightforward. Of course, the original story is so good, the structure is so good, I'm not going to just chuck that away. One of the chief joys is you can play with it - trying to think of modern equivalents. You take a gothic staple, and make it into something actually quite believable. This is the donkeywork, and it's hell, but it always pays off. That's taken me *years* to learn."

There's a lot of secrecy around *Sherlock*'s second series, isn't there?

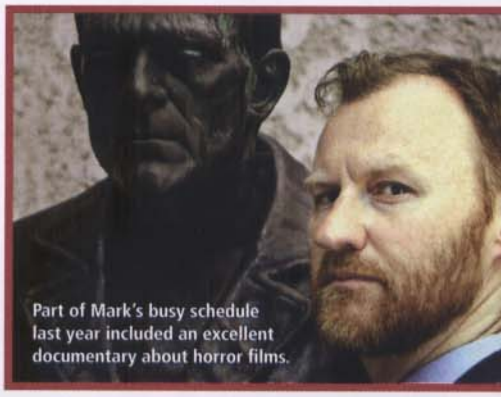
"When we wrote the press release [confirming a second series], Steve wanted to just say, 'Adler, Hound, Reichenbach,' but I said, 'Oh, but then there's no room for ambiguity.' So I wrote this thing saying, '*Sherlock* will be back, battling new enemies, whether on two legs or four.' In the end, Steve was absolutely right, because people keep asking us, 'Will there be a second series?' *Where have you bloody been? It was announced last August!* So now I just say, 'Adler, Hound, Reichenbach - make of that what you will.'"

Right. Will there be an actual hound?

"Ssh."



Benedict Cumberbatch and Martin Freeman in Mark Gatiss and Steven Moffat's *Sherlock*.



Part of Mark's busy schedule last year included an excellent documentary about horror films.

Last issue, in **DWM**'s article on Twitter, Mark mentioned that he had tweeted about the BBC's plan to relocate production of many of its shows to Salford over the next few years. He called it "an expensive mistake." I'd like him to elaborate. The BBC, he says, has changed a lot since he first worked for the Corporation in the late 1990s, "but the writing was on the wall even then, in terms of very sad things like TV Centre pricing itself out of the market. You know that if they knock it down - or knock down part of it, or sell it off - then 18 months later there will be a big committee that says, 'Do you know what we need? A kind of HQ! In London or something!' That'll happen.

"It's a difficult time. We must not be uncritical of the BBC, but also we must defend it to the f***ing death. Every other country in the world wishes it had the BBC, and of course it's a prophet without honour in its own country. People moan now... but I think if it ever really came under proper threat, that's when people would wake up to the fact that it's incredibly precious. The licence fee is not that much given what we get."

What does Mark predict will happen to the Beeb over the next few years, under the current government?

"If ever the BBC was going to go," he answers, "you'd think it'd be under Thatcher.

But it didn't, because there were a lot of people around her who knew what the BBC is worth. The danger *might* come if a generation grows up getting most of its broadcasting online, to whom it might seem very easy to get rid of the BBC. It's always under threat, which is why we have to do our absolute utmost to staunchly defend it, not defend it in a mimsy way.

"The problem with the Andrew Sachs thing [*the 2008 'scandal' in which Russell Brand and Jonathan Ross left a series of lewd messages on actor Sachs' answering machine, the ramifications of which are still being felt at the BBC today – Ed*] is, whilst it was terribly crass and very wrong, the BBC froze for three weeks like a rabbit caught in the headlights, and then sacked the Controller of Radio 2. Disproportionate madness.

"You need to take these things on the chin, but come out fighting," persists Mark. "The BBC is often too cowed. It's been whipped so often that it doesn't defend itself robustly enough. Of course the licence fee is a tax, it's public money, therefore people have a right to an opinion, but they must understand that what goes with being a publicly-funded broadcaster is the right to experiment, the right to fail. In any artistic endeavour, if you remove the right to fail and experiment, you're f***ed. *Doctor Who* would still be a show set in a junkyard. He'd never have got out of there! Or what if *Doctor Who* had come off in 1969? If they'd just done six years of it, how would it be regarded now?"

Will Mark be writing for the 2012 series?

"They've asked me to, but it all depends on my other commitments. There are a couple of projects on the horizon, which, if they happen, might mean I don't have time to do anything else, not even acting, for a couple of years. But it would be nice to have done, like, three for Matt, instead of just my emblematic one for each Doctor. I'd love to do a two-parter, but the story has to *feel* like a two-parter. I've seen little bits of rushes from Matthew Graham's *Rebel Flesh* [*this year's Episode 5, the first part of a two-parter – Ed*], which made me explode with excitement. Everything about it looks fantastic. But also the story itself, from what I know, is large enough to encompass two episodes. That's vital."

I wonder whether Mark likes being this busy. He never seems to stop. Could he do with a rest?

"Well, yes," he concedes. "You need to have proper holidays and refresh yourself. I don't think it does anyone any harm to have time off. I like being busy, but I think I have been too busy, and I think I'd like to just take a bit of time to smell the, um... pear drops. [Veteran actor] David Warner always tells me I'm a workaholic. I'd never thought of it like that until he said it. I was always a very lazy child, and I've made up for it. The trouble is, I keep being asked to do things that I cannot say no to, things that I've always dreamed of. 'Do you want to make a documentary about horror films?' 'Um... yes!'

"But a lesson that needs to be learnt, I suppose, is that there are only so many things that you can do, and sometimes it's probably better to say no. Last year was one of my maddest ever, partly because of my schedule, but also my sister died last year, and I kind of threw myself into stuff. It was like a great release, you know? I just couldn't stop. But I think you need to."

I can see how throwing yourself into acting work might be a welcome escape from real life... but writing? Sat on your own all day thinking? Isn't that particularly tough at a time when the last thing you want to do is be left on your own to reflect?

"That's a very good point," replies Mark, "but acting can be more solitary, in a funny way. If you're filming, you end up just sitting in your trailer for hours, genuinely staring at the four walls, becoming quite introspective. Whereas engaging your imagination by working out a story, you can lose yourself in quite a real way. Writing is a more solitary pursuit, but my partner, Ian [Hallard], has always been my editor, so it's a wonderful thing to be able to share these stories with him. He's a great sounding board. He's got a brilliant story mind. So it's never *that* solitary."

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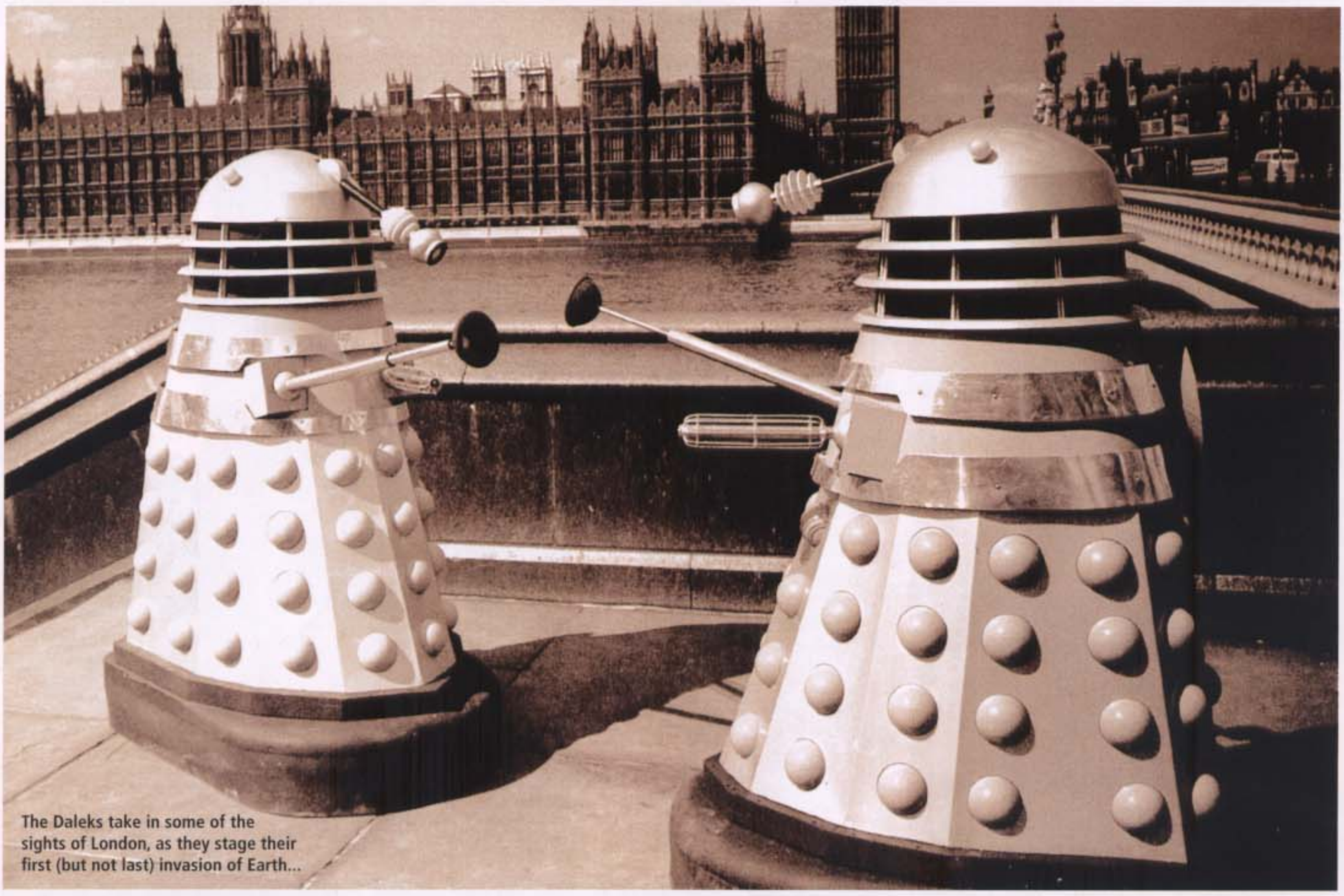
OFFICERS & CARS
RESPOND TO ALL CALLS
PULL TO OPEN
ST. JOHN AMBULANCE

The door is open... Mark would love to write more for the Eleventh Doctor.

THE WAKING ALLY



The Daleks take in some of the sights of London, as they stage their first (but not last) invasion of Earth...

The BBC's new sci-fi hit reached huge levels of success in its second year - but was *Doctor Who* already pushing its own boundaries?

Feature by **SIMON GUERRIER**

THIS ISSUE SERIES TWO (1964-65)

I argued last issue that when *Doctor Who* began the Doctor was not the hero he'd become - more prone to causing trouble and running away than helping to fight monsters. That all changed in Series Two.

There's a key moment in *The Waking Ally*, the fifth episode of *The Dalek Invasion of Earth*, as the Doctor and his friends discuss the Daleks' plan to burrow through the crust of the Earth and control the flow of living energy.

"They dare to tamper with the forces of creation!" says horrified freedom-fighter David.

"Yes, they dare," declares the Doctor. "And we have got to dare to stop them!" He's not battling the Daleks just so he can rescue his friends and get back to his Ship: the Daleks must be stopped anyway and he volunteers to stop them.

One week later, he stares defiantly down the eye-stalk of an approaching Dalek, having wrought their destruction. And the Daleks take it to heart - a few weeks later they try to exact their revenge on the man they now identify as their "greatest enemy", pursuing the Doctor through space and time in *The Chase*.

MYTH MAKERS

TERRY NATION WRITER

Terry Nation's *Doctor Who* scripts are shamelessly thrilling adventures. That doesn't sound very remarkable now, but then Nation is behind a lot of the series that we take for granted today: the relentless pace, the set pieces and shock revelations, even the bug-eyed monsters.

It's easy to downplay Nation's achievements. His plots are often simpler than other writers of the time, his dialogue can be less elegant and many of his plot tricks became clichés in the series – not having the Daleks appear until the end of the first episode, escapes through ventilation shafts using schoolboy physics, battling invisible creatures. But Nation's simple, vivid stories were utterly compelling, and became clichés because they worked.

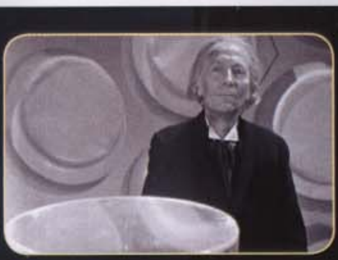
Nation was also good at putting new twists on these gimmicks. In the first Dalek story, the Doctor and his friends spend a whole episode escaping from a prison cell through a series of logical and clever deductions (in the days before the sonic screwdriver). When the Doctor repeats the same trick in *The Dalek Invasion of Earth*, it turns out to be a trap – the Daleks have a use for smart prisoners.

Nation was also good at giving the regulars plenty to do. In their respective Dalek stories both Susan and Vicki are separated from the Doctor and face terrifying ordeals on their own.

In later years, Nation strictly protected the use of the Daleks and stopped them being used as a joke. It's what made his *Doctor Who* so thrilling: a big, silly idea – played straight.

MEMORABLE MOMENTS

"Its whole body was quivering."
(Dangerous Journey)
Some brilliant early effects work as Ian and Barbara face a giant fly! Their vivid description and note-perfect performances help make the prop so convincing.


"No regrets, no tears..." *(Flashpoint)*
A major upheaval as we lose the first of the series' stars. This short scene is brilliantly written and played, the Doctor both heart-broken and never more determined.

"Strategy is worth a hundred lances."
(The Wheel of Fortune)
A nuanced, sympathetic portrayal of Saladin. Bernard Kay is completely unrecognisable as Tyler from *The Dalek Invasion of Earth* – another iconic role.

"The monk's got a TARDIS!"
(A Battle of Wits)
Vicki and Steven learn that they are not alone in one of the best ever cliffhangers – and the first to use the Doctor's own history and people for shock effect.

Julian Glover as Richard the Lionheart in the complex historical story *The Crusade*.

The old cove has become a man of action, driving events in the stories. That his original three companions all leave this season helps push him centre stage, but the Doctor's whole attitude has changed. Perhaps it's Ian and Barbara's influence – continually pointing out their moral obligation to help people in need. And perhaps the Doctor is himself conscious of the change, and that's why he dumps Susan in relative safety with David while he goes off to fight monsters. But the effect is to change the whole series: the Doctor is no longer just an itinerant traveller with a knack for getting himself into trouble, he now actively seeks adventure.

This helps the series shift up a gear. Season Two sees the producers and writers really pushing the format. The final story of Season One saw the first use of location filming – in which the Doctor strides through a field (and it's not even William Hartnell). Season Two shows the Dalek invasion via iconic location filming around London's landmarks, with explosions and a car chase (all right, it's in a van). As with the first season, mixing the very familiar with the very alien and strange works to brilliant effect, but it's now on a far greater scale.

The Web Planet and *The Chase* are both ambitious science-fiction stories, pushing the limits of what can be achieved in a television studio. New companions Vicki and Steven are from the future rather than the drab present day. And the stories generally are a lot more exciting, with more chases, effects and explosions.

The series is a lot more fun, too, with all-out comedy in *The Romans*. Again, the story puts the Doctor centre stage. Previous stories set in Earth's past insisted that the Doctor must never change history, he could only stand back and observe. All right, he saved Marco Polo from the villainous Tegana, but how much would events have been different if he'd never visited *The Aztecs* or *The Reign of Terror*? Yet in *The Romans*, he inspires Nero to burn down and rebuild Rome – the Doctor is directly responsible for the very history we know.

In *The Crusade*, the Doctor seems to be trying to change the course of history, working with Richard in a doomed attempt to stop the coming bloodshed. It's a magnificent, nuanced and smart story with a sympathetic portrayal of Saladin that's especially impressive for its time. (That said, the story was not sold to broadcasters in the Middle East at the time with the rest of the season, presumably because there a 'crusade' is not remembered as holy pilgrimage but indiscriminate pillage.)

History is still problematic. In the series finale, *The Time Meddler*, the Doctor battles the meddling Monk, who mucks about with history for the fun of it. It's another game-changing moment when Steven and Vicki discover that the Monk has a TARDIS. It's not just that we meet another member of the Doctor's race: the contrast between them helps underline something that is a new concept for the series. For all he might struggle to control the TARDIS, the Doctor knows what he's doing and has the moral highground. In short, the Doctor is a hero. **DWM**

> **"The Doctor is no longer just an itinerant traveller with a knack for getting himself into trouble, he now actively seeks adventure..."**

STAR PERFORMANCE

WILLIAM HARTNELL

DR WHO

The First Doctor is often thought of as crotchety and difficult. But William Hartnell took the part to escape typecasting as tough-guy characters: he'd been stuck playing thugs, army sergeants and policemen.

He clearly relished the range the part offered him: watch him doting over Susan and Vicki, or his mischief with the Morok machine reading his thoughts in *The Space Museum*. He's superb in emotional moments such as his farewell to Susan or admitting to Vicki that he'll miss Ian and Barbara.

His occasional fluffs are a hazard of the Doctor getting most of the exposition each week, which is always a challenge to actors. And besides, for such a well known characteristic of this Doctor, it happens relatively rarely.

Generally, Hartnell's acting technique is entirely first-rate. Television of the time was all about the close up, so Hartnell puts all his performance into facial expressions and keeps his hands close to his face. It might seem mannered now, but it also means there are loads of perfectly framed moments of the Doctor staring imperiously or having a brilliant idea.

William Hartnell in his dressing room in 1965 – getting ready to become Dr Who once more...

© MIRRORPIX

He entirely charms Joanna (Richard the Lionheart's sister) and those eerie scenes with the Animus in *The Web Planet* are as much down to his reactions as they are to the spooky voice. The series is always at its most terrifying when the Doctor is himself scared, but the First Doctor is scared with such dignity.

And of course when it's needed he can be forceful. He mocks the Daleks when they've clearly already conquered the Earth. Perhaps best of all is in *The Wheel of Fortune* where he turns on the "stupid butcher", the Earl of Leicester. It's perfectly played – the Doctor passionate but reining it in as he counters the arguments for a war he knows will be futile.

"I admire bravery and loyalty, sir," he tells Leicester. "You have both of these. But, unfortunately you haven't any brain at all." Watch it again: he's magnificent.

For the first time ever you can actually board the TARDIS and join the Doctor on his travels thanks to the *Doctor Who* Experience...

Feature by **DAN TOSTEVIN**

COME FLY WITH ME!

Matt Smith records the linking sequences that will guide visitors through a unique experience...

The world of *Doctor Who* beyond the TV show itself is incredibly broad, and growing all the time. There are books, comic strips, toys, audio plays, downloadable games, live shows, hollow rectangles of plastic sold as 'Destroyed Cassandra' action figures, and branded yogurts. Something for everyone!

Unless, that is, you want to run around a TARDIS or three and get immersed in a proper *Doctor Who* adventure first-hand before looking at some props and costumes and things. But that's a gap in the market that the BBC has noticed, and is rectifying with the launch of the *Doctor Who* Experience.

Opening this month in West London, on the second floor of Olympia Two, the Experience is an attraction of two halves. "There's an interactive walkthrough adventure," explains Philip Murray, BBC Worldwide's managing director of live entertainment, "where you get to actually go inside the Matt Smith TARDIS, or a faithful recreation of it - and then fly it, which I'm pretty excited about! - as part of a storyline which involves you becoming the Doctor's companion to help him out because he's been separated from the TARDIS. And that involves scenes that have been performed for us by Matt Smith, scripted by Steven Moffat, and a bunch of special effects and trickery and illusions, and then some monsters, culminating in a big finale. There are some scares along the way - people won't need to hide behind their sofas, but there's a bit of fear, a bit of excitement. At the end of it all, you move into the exhibition, which is without doubt the biggest collection of artefacts and memorabilia and props that's ever been assembled in relation to *Doctor Who*."

And there have, of course, been a lot of other exhibitions based on *Doctor Who* over the years. The Longleat exhibit was a permanent fixture for decades, the Blackpool museum lasted for 11 years and reopened for another five when the Ninth Doctor arrived on TV, and there's a pretty impressive attraction open in Cardiff right now. But "it doesn't matter how many *Doctor Who* exhibitions you've seen over the years," says Phil. "This one will blow your socks off."

Why's that then? Well, the *Doctor Who* Experience contains "loads of new stuff that's never been seen before," according to Phil, "and two actual TARDIS sets: the David Tennant TARDIS set, and the Peter Davison TARDIS set. We've got costumes, we've got props, but the TARDIS sets for me are the real standout items. They are really, really exciting places to be. I've been a fan of the show since way back, and it's a very cool experience to be inside them. We've got recreations of things like the Pandorica chair. We've got Daleks, Cybermen, Silurians. We've got the Zygons. And we've also got the original Ice Warrior costume from the first Ice Warrior story [1967]. It's great to be going back and bringing out, where we can, original props, and most of the stuff we have is original. We've got loads of great stuff: there's features on the companions, features on the Doctors too, and some interactive elements. So, for example, we've got stuff to do with the Radiophonic Workshop, and you can learn to move like certain types of monster - a choreography

> "It doesn't matter how many *Doctor Who* exhibitions you've seen over the years. This one will blow your socks off!"

The specially-recorded footage will be displayed on the TARDIS screens.

lesson from the actual lady who teaches the actors in Cardiff how to do their monster moves!"

What's the level of interactivity like, then? Will visitors be looking upon the items from afar, over ropes or through glass, or can they lean in and lick them should they so choose? "Some of the stuff is priceless, irreplaceable, only one made, so we can't really let people touch it," Phil explains, apologetically. "We're trying to strike a balance, and we're trying to avoid putting anything under glass, because we don't want to create a museum feel. Other stuff you can touch, yeah. I think it's fair to say that the modern visitor to an exhibition or an experience is looking for something rather more than walking around looking at glass cases."

And what's the modern visitor looking for in terms of content? What were the criteria for deciding which objects to include? There must be loads of things that didn't make it into the final exhibition... "Space is always an issue," nods Phil, "so there are props available that we simply couldn't fit into the space, even though it's the biggest exhibition that's ever been done. It's a difficult choice, having to say yes or no to things that might be personal favourites. We've also gone through the BBC archives for stuff like *Radio Times* covers, for more than just props, so we hope people will go away with a feel for the 47-year history of the programme. But we've had to make some tough decisions. You can't put everything in."

But frankly, when there are THREE ACTUAL TARDIS INTERIORS, it's hard to complain. Simon Cornish of Cardiff Theatrical Services was part of the team responsible for moving the TARDIS sets to London, which sounds like a mammoth task. Sounds like, but wasn't. "Basically, because we're a scenery contractor, everything we build has to fit into trailers to move around the country, so it's second nature to us, really," Simon shrugs. The Tenth Doctor's TARDIS has moved before, of course, shifting from the original studios in Newport (where the series was filmed from 2004 to 2006) to the Upper Boat location where *Doctor Who* has been based ever since, and the change in location is something its designers allowed for. "It's almost like flat-packing scenery. We knew it had to move, so that was all taken into account – it comes apart relatively easy."

The Matt Smith version of the TARDIS obviously hasn't moved, because it's needed for filming. And also ►

Aaarrrgh! Monsters! Once you've finished flying through all of space and time, there's still the exhibition's vast collection of sets and props to enjoy...

because it's enormous. "That's not such a moveable beast, I have to be honest," says Simon. "There's such a considerable amount of weight in the central platform, in the region of about six tons actually, so that's not the sort of thing you want to be moving about on a regular basis. But nevertheless, it can still come apart. The interior [Matt Smith] TARDIS that's now in Olympia is kind of a copy of that. It was all built in a way that would get into the lift – everything had to be made smaller – but once we got it into position, it all went together fairly quickly and easily, really."

The facsimile of the Eleventh Doctor's TARDIS is an integral part of the 'adventure' element of the *Doctor Who* Experience, and is as close a replica of the real thing as we're ever likely to get. "It's the same," asserts Simon. "The central console was built by another company, actually, a prop company – but I know they've copied the original one, so it's pretty much spot-on. Obviously the central console, where that sits in the [real thing] is about three metres up in the air, and we couldn't do that – we've only got four metres of headroom anyway! So the base is on the floor, and that's a bit of a cheat. But the walls are built in exactly the same way – they are actually copper – so it's *as* accurate a copy given the restrictions."

Other recreated sets include parts of *Starship UK*, as seen in last year's *The Beast Below*. On screen, these sets were designed for actors to move carefully around, hitting their marks and delivering lines. At the *Doctor Who* Experience, they'll presumably be invaded by excited kids running around and bashing into walls. Or something. Has the team had to allow for that when putting the Experience together? "It has to be under control, obviously," Simon smiles. "People can't move around *completely* freely – there are some areas where people are able to touch parts of the set, and that's very real, if you like; there are other parts of it people won't be touching, where there's a bit of theatricality, I suppose. It's going to *look* very real."

But will it *feel* real? When we see a set on our TV screens, it's been augmented in post-production – with foley effects, grading, CGI, and so on – in a way that's impossible to achieve live. "Actually, you're right, and that's quite tricky," Simon admits. "It has been a difficult thing. What we're trying to do is use sort of theatrical techniques that hopefully the audience may not

The Doctor has got himself locked in the Pandorica. Again! It looks like his fate is in your hands...

"I hope visitors forget it's scenery. It'd be great to see their faces if they start to believe they're on a spaceship!"

have seen up close, but I don't think I should say too much about that!"

"Obviously it's a live exhibition, so you can't do the sort of things that you'd do filmed on TV," says lead designer and creative director Michael Bennett. "It's an immediate thing. You have to know what you can do to create those quite dramatic effects because it's 'live', as it were, with people there. It's quite important to have that experience.

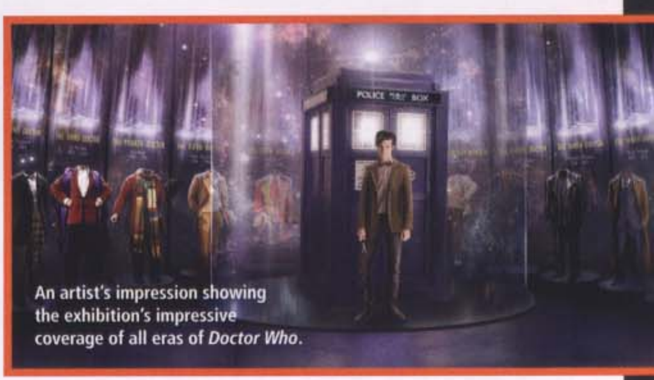
"There's all sorts of things in *Doctor Who* that we wanted to try to recreate," he continues. "One of the things was the nodes from [2008 episode] *Silence in the Library*, where you've got this kind of Henry Moore-type sculpture and a live face appears in it. We wanted to recreate that for a live audience, so we use a technique where we get a life cast of the actress and shoot her in a rig, and the end result is projected onto the life cast. It's very special."

Simon believes that the design work will go a long way in selling the reality of the fictional creations. "When you see the outside of the TARDIS," he says, "that's got such a wow factor, it's such an iconic thing that people will just accept that they're going through the doors and they're moving into the inside of the TARDIS. It works for me!" And if visitors have that reaction, Simon feels his work will have been worthwhile. "I think from my point of view, as a set builder, what would be great is if people just believed that they were there, living it," he says. "I think, for a lot of people, they will never have really been on a set, of any description. And they'll know they're going into a set, but it's a journey right through it, and I hope they kind of forget it's scenery. And if you manage to achieve that... well, that's all you can hope for, really. It'd be great to see their faces. If they start to believe they're on a spaceship, that's it, you know? We've achieved something!"

So, all this 'adventure' business. Tell us more about that! "A lot of other exhibitions are very much exhibitions," says Michael. "Not a huge amount of story. What we've created is a story, and we were very keen when we pitched originally that the visitor would be immersed in a storyline."

"What that was born out of was some research we did when we were looking at what we wanted to do with *Doctor Who* outside of the TV format," Phil adds. "The number one thing we got back was that people said they wanted to go into the TARDIS. The whole narrative thing came from that, [because] it's great to give people the chance to go inside the TARDIS, but sort of 'so what?', you know? But if you get the chance to fly it, to be part of the story, that then became something really, really exciting; something worth, if you don't live in London, coming down to London for."

The storyline isn't limited to the TARDIS, though. "The Doctor's been trapped by some familiar enemies, but he saw it coming, and he has a way for it to be sorted," Phil elaborates. "But Amy's not around to fly the TARDIS for him - he needs you, the audience, to do it. But being the TARDIS, things don't quite go according to plan: you find yourself landing not quite where you were expecting, you need to leave the TARDIS and then carry on with the adventure. The TARDIS is just the beginning."



An artist's impression showing the exhibition's impressive coverage of all eras of *Doctor Who*.

And the Doctor himself is there to help you all the way through. "Matt's Doctor is a constant presence guiding you along. Obviously he's not present on site, so sometimes it's audio-visual, sometimes it's just audio, but it's really strong. Of course he's a very strong actor. We keep saying this, but we think it makes a genuinely compelling narrative. It's an episode that you're part of!"

The *Doctor Who* production team in Cardiff has had a hand in creating this 'episode' and making it as authentic as possible. "They've been very involved," Phil reveals, enthusiastically. "Steven wrote all the scripts for the Doctor's scenes, but the actual story for the adventure came from us, from BBC Worldwide. We came up with the basic idea, and then we had to work with Cardiff to make sure that it made sense in the *Who* world and fitted with Steven's vision for the programme. We've had to work very hard to do something that we believe does justice to the show, and that's obviously our number one priority, because there's no point doing something if it doesn't support the brand values and reflect what the audience are expecting to see."

But the audience is a broad one, and every visitor to the *Doctor Who* Experience will arrive with a different set of expectations. "One of the challenges, I think, for the *Doctor Who* Experience team to get right is balancing the interests of the fan and the über-fan against the family," Phil acknowledges. "The majority of people who watch the show on broadcast on a Saturday night are family viewers, not necessarily über-fans, so you've got to find a way of giving both people what they want. It's easier with the exhibition to cater towards the more serious fan, but we didn't want to exclude anyone from participating in the story."

Once it's opened this month, the Experience will remain in London for just over a year, gradually evolving as time goes on. "What we do have the ability to do is make changes to the exhibition," reveals Phil. "We will introduce new content after the new series airs in 2011, when Steven Moffat's played his hand and shown us what's new."

And in 2012, the whole thing will pack up and move to Cardiff. "There are still some wrinkles to iron out," says Phil, "but it's very exciting for us to have it based in the same place the series is made. The proximity to the all the new props that will be generated, and the cast and crew, is really compelling." And there's a long-term plan: "We will be measuring our time there in years rather than months."

In the meantime, though, the Experience is open seven days a week in London, with previews from 17 February before it opens properly on the 20th. "I think it's really great," sums up Simon. "You can really get involved. You're actually on a bit of an adventure. When they say it's interactive, it really is. I hope people will get a really fantastic experience out of it because to my knowledge, nothing like this has been done before, as far as *Doctor Who* is concerned. I think people will really feel that they've gone on a journey.

"I've enjoyed being part of it. And putting the thing together, you stand back and you think, 'Wow, this is great, I can't wait to go myself!'" **DWM**

Visit *www.doctorwhoexperience.com* for details on how to book tickets.

The exhibition's lovingly-recreated TARDIS console.

The whole experience wouldn't be complete without the Daleks!

THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 770 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 698 - THE END OF THE WORLD

iPODS, PLUMBERS & THE NATIONAL TRUST...

... year Five Billion style! What will the Time Team make of Platform One's alien VIPs?

Compiled by **PAUL LANG** | Artwork by **ADRIAN SALMON**

It's been a busy month for your beloved Time Team. Since their grand unveiling last month, they've attained a level of celebrity hitherto unseen in the history of **DWM**. Will is up to 1,522 followers on Twitter, Emma is mobbed by adoring fanboys every time she sets foot in Finsbury Park Nando's, Michael is now screening Clayton Hickman's calls and Chris is constantly bothered by well-endowed plastic women demanding that he sign their augmented breasts. Despite the madness, they've still managed to find time to get together and continue their mission to watch all of twenty-first-century *Doctor Who*, in order, sharing everything they find fabulous, fascinating and just a bit ridiculous.

This time, it's *The End of the World*, which starts with something unexpected. "A recap!" yells Will. "A proper 'Previously on'. That's never happened in *Doctor Who* before, has it?"

All the excitement is making Will a bit nauseous. "It's very green in the TARDIS," he moans. "I wouldn't last more than a few minutes in that light."

The Doctor is suddenly in his element, showing off to Rose by whisking her five billion years into the future. "What a contrast to the last story," says Emma. "And what a way to introduce a new audience into the limitless possibilities of the show."

Chris is bursting with excitement as we see Platform One. "*Doctor Who* hasn't opened with such a wonderfully visual shot since *The Trial of a Time Lord*."

"It's gorgeous, inside and out," says Will. "And this is a lovely little speech from the Doctor."

"He's very pleased with himself," notes Michael. "And quite at ease - some of my doubts about him have gone."

"He seems more charming," admits Emma, "but he's just told Rose that aliens are there to watch her planet burn, for fun. It's a cold charm he's got, if any."

There's no point in being at the best party in the universe if you're on the wrong side of the velvet rope, but the Doctor has maximum hospitality sorted. "Psychic paper - clever! And when he says it 'saves a lot of time', I suspect that's the writers' view too," says Will. "But it's the sexiest time-saving device I've ever seen in a TV show," drools Emma.

Michael is delighted by the impressive selection of aliens. "There was very little like this in older episodes. Only *The Web Planet* and *The Curse of Peladon* spring to mind - and maybe *Dragonfire*. The Face of Boe is a thing of beauty."

"And Zoë Wanamaker is fabulous as Cassandra," adds Emma.

Some of the exotic creations are stirring something in Chris. "I've attended parties like this," he says. "In fact, I think I snogged a Wicker Placemat Lady, when I was tipsy. I had face blisters for weeks."

Meanwhile, poor Rose is FREAKING OUT. "It's really effective, seeing how weird this is from her point of view," says Will. "Pretty much every other companion just takes things in their stride."

"A companion with common sense at last!" says Emma. "She's a great antidote to the Doctor."

"I adore her scene with Raffalo," says Michael. "Rose - and by extension, we - can suddenly see these scary monsters as individuals. Poor Raffalo's death is so beautifully done and so very *Doctor Who*."

As soon as Rose's back is turned, the Doctor is getting friendly with Jabe, a tree. "Second story in a row with someone flirting with him!" says Michael, clutching his imaginary pearls. "The Doctor seems a *lot* more interested in Jabe than Jackie, though. He also clearly doesn't have the same feelings for Rose."

"It's actually quite dirty," breathes Will, heavily.

Speaking of flirty minxes, the Team are thrilled by an unexpected cameo. "So brilliant to see Jackie," says Michael. "It's also clearly taking place before *Rose*. Nice playing with time there."

"Lots of humour again - she's brilliant," adds Will. "I love 'It's Wednesday, all day'."

Elsewhere, the Steward has met an unfortunate end thanks to a rather improbable button that lets the unfiltered sun flood his office. "It's a shame he's killed so soon," says Michael, "but I suppose that's one of the limitations of the 45-minute format. Another great death, though - and the metal spiders are brilliantly realised."

"You guys are obsessed with 'cool deaths', aren't you?" sighs Emma. "Men!"

As the Doctor and Jabe explore, the Team are shocked by the hints about the fate of our hero's home planet. "Look at the pain in his eyes!" says Chris. "What the hell has happened to Gallifrey?"

"I'm still thinking about what Jabe just said," says Emma. "I'm with her, I don't understand why being out of help's reach is 'fantastic'. The thought of having to save everyone is really getting him going, isn't it? Especially when he sees the huge fans. But why is there a walkway under the blades?"

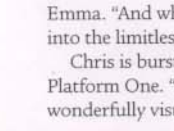
"The story barely stops for breath," says Michael, "but the heart of it really touches a *Doctor Who* nerve for me. I can imagine this as four episodes in the Troughton era. Jamie could even be knocked out and locked up early on. Rose has had both things happen to her - she's a proper companion now!"

Indeed she is, and here's another pesky sun filter, about to give her an unwanted tanning session. Will thinks she might be too vocal in her objections. "Did she just say 'mucking about'," he asks, "or something else?" The rest of the Team don't notice, so intoxicating is the Britney Spears soundtrack.

The guests have sussed that something is wrong. "The Moxx tells the Face of Boe, 'This is the Bad Wolf scenario'," notes Will. "Odd

LIKE THAT? WATCH THIS!

Earth's gone up in smoke before - in the First Doctor story *The Ark*. Emma swaps the Moxx for the Monoids!



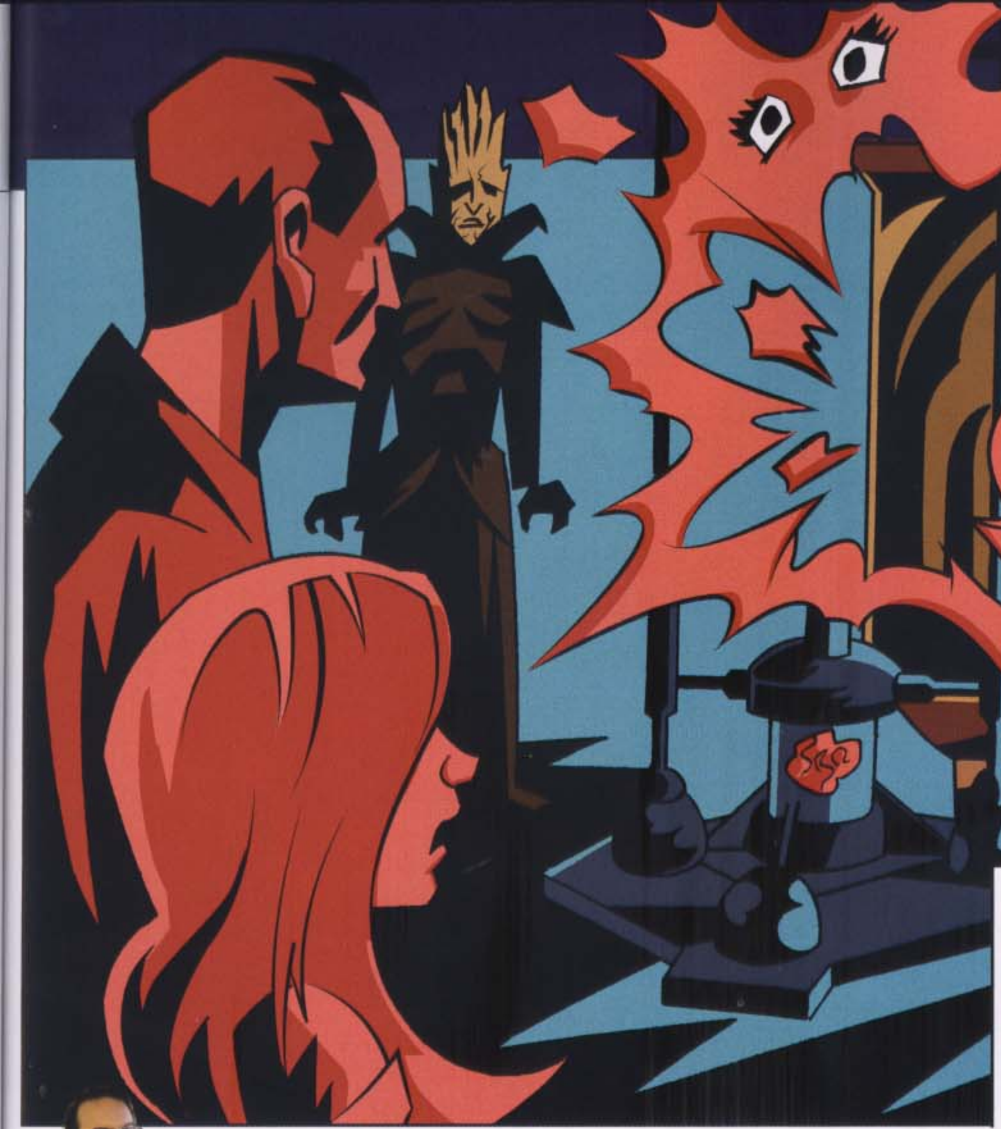
EMMA SAYS: All things considered, I think the generation starship that takes the human survivors away from Earth looks great. It's a nice ploy to land the TARDIS in the ship's biome, especially as it's the first time Dodo has stepped out of the doors. The humour of the Doctor scalding her use of the English language is a great way of offsetting the tension as she unwittingly endangers the entire mission. Much like today, the Doctor saves the day in not much more than 45 minutes and then toddles back to the TARDIS.

Which could have quite easily meant the start of a new storyline but of course *The Ark* adds a well-constructed second act to it's Wellsian storyline with a '700 hundred years later' twist.

Despite the beribboned humans and wiggy Monoids, the story is full of successfully-realised elements - such as the model shots of the various spacescapes. It never feels clunky and the pace doesn't lag or characters dither whilst the slightly dated theme of racial inequality between the humans and uprising Monoids plays out.

Oh, and I love that they got a real elephant!

BBC DVD
DOCTOR WHO
THE ARK
The WILLIAM HARTNELL Years 1963-66



"Cassandra's death is horribly graphic! Very ruthless of the Doctor..." – WILL

throwaway line..." But whodunnit? The Doctor soon gets to the bottom of it. "Cassandra – I'm shocked!" says Will. "She seemed so nice, and not at all racist."

"Cassandra is amazing," says Michael. "Impressive CGI, a strong character and a fantastic performance." Amazing she may be, but thanks to her naughtiness the Doctor now has to save everyone on Platform One. Wouldn't it be unfortunate if the switch that could make everything okay was on the other side of the big-spinny-blade walkway from earlier?

Yes.

"The giant fans are ridiculous," moans Will. "Whoever decided to put a cut-off switch beyond impassable fans was probably the same person who made the Steward's office a death trap. One for ITV's *Builders from Hell*."

Emma is also unimpressed. "Argh! I don't feel the slightest bit tense – there's not even the remotest chance he won't reach the bright red STOP LEVER."

"It's a shame that everything leads to a 'STORY OFF' switch," agrees Michael. "But I did like the scale of the fans set – it's nice to see that kind of ambition."

Someone who is presumably not a fan of the set is Jabe, as she is currently being set alight by it. "There's an extra level of jeopardy with Jabe burning up," says Chris. "And she called the Doctor 'Time Lord!'"

Sadly, it's the last thing she ever says. And, as Will points out, "If the Doctor had just got a move on, Jabe might not have horribly burned to death there."

"I'm genuinely sad that Jabe has died," laments Chris. "And the Moxx. As long as that massive Face is OK – perhaps we'll see more of him in future stories?"

The Doctor is clearly enraged by Cassandra's greed in sacrificing so many lives for the sake of her bottom line. "I love how Cassandra's biggest weapon is her knowledge of the legal system," says Chris. "It's proof that, even in the future, lawyers are the ultimate evil."

"'Everything has its time and everything dies.' The Doctor's not just talking about Cassandra or the Earth, is he?" notes Emma.

"Cassandra's death is horribly graphic," says Will, as the trampoline bursts out of her frame. "Very ruthless of the Doctor. Has he been that hard before?" adds Michael. "Not since he tried to kill a caveman," say Chris. "What has *happened* since San Francisco?"

Back on present-day Earth, he confesses to Rose that his planet is gone. "What?" splutters Emma. "No Master, then? No Romana? But I like him again, because I know he's behaving oddly for a reason. Does anyone else want to give him a hug?" So fickle!

"Did the Doctor deliberately decide where to take Rose, to make her feel for the Earth what he feels for his home planet?" asks Will. Michael thinks so. "He knew all along. He wanted to unburden himself."

Overall, the team are delighted. "Funny and brimming with ideas," says Will. "It felt like it was moving old *Doctor Who* ideas confidently forward," adds Michael, "and adding a new twist to the Doctor."

"I'm not sure I like this new Doctor yet," says Emma. "He's aged since his last regeneration, he seems to have the world on his shoulders. And *why* is he the last Time Lord? Why was he spared?"

Chris is happy to wait for answers. "A brilliant second episode. Anyone else fancy chips?" DWM

AND YOU SAID...

ANDREW TOMLINSON SAYS, VIA FACEBOOK: This Doctor is a flirt, unlike any Doctor we've ever seen before, and we know that this *Doctor Who* is for a modern audience.

JR SOUTHALL SAYS, VIA FACEBOOK: The best moment of all is the little dance the space shuttles do, as they approach Platform One. Russell T Davies' *Doctor Who* has arrived, and it's going to be big, it's going to be heartfelt, and it's going to be fun!

MARK MOORHEAD SAYS, VIA FACEBOOK: Cassandra is a brilliant invention – the vanity of the ugliest thing in the room was both comic and tragic.

ANDREW CURNOW SAYS, VIA FACEBOOK: I loved it when Britney Spears' *Toxic* suddenly kicked in – I could almost hear the thud as a thousand fans' jaws hit the ground. *Doctor Who* was confident enough to do pretty much anything!

ABBY DOREY SAYS, VIA FACEBOOK: I fancied chips after watching that episode. Can't think why...

"Chippy chips!"

NICK NEWTON SAYS, VIA FACEBOOK: The revelation that the Doctor was the only Time Lord left took my breath away. What would the Doctor do next, following such a radical event?

MICHAEL GAIR SAYS, VIA FACEBOOK: This is a brilliant story – it showed Rose that, no matter what, life carries on and that she should enjoy herself.

In Issue 433, The Time Team will be watching *The Unquiet Dead*, while in Issue 434 it's time for *Aliens of London*. Send your comments to the usual address on page 12, or post them on the Time Team's Facebook thread at *www.facebook.com/doctorwhomagazine*.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	1,276
ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	213
ONE OR MORE REGULARS INCARCERATED....	257

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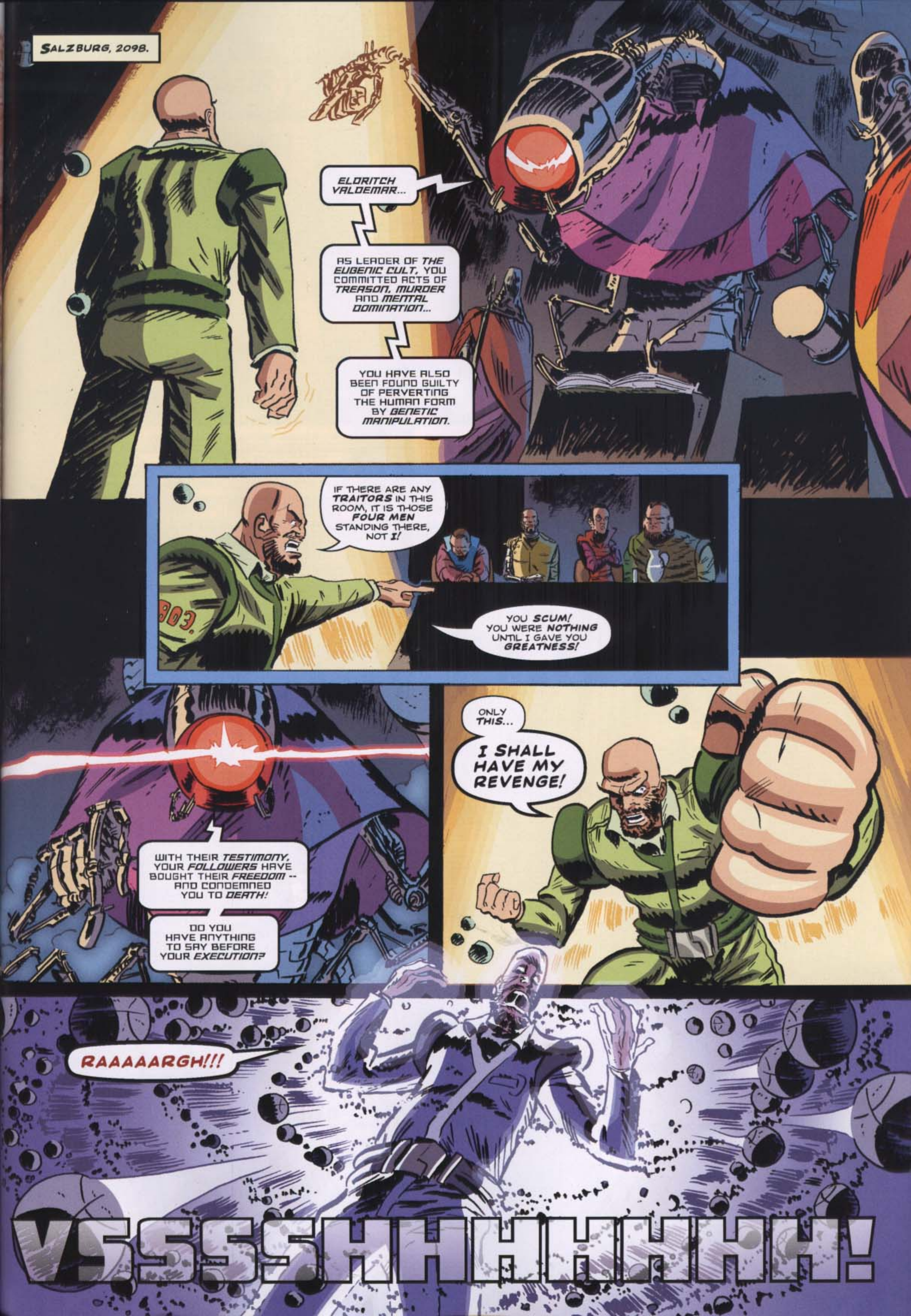
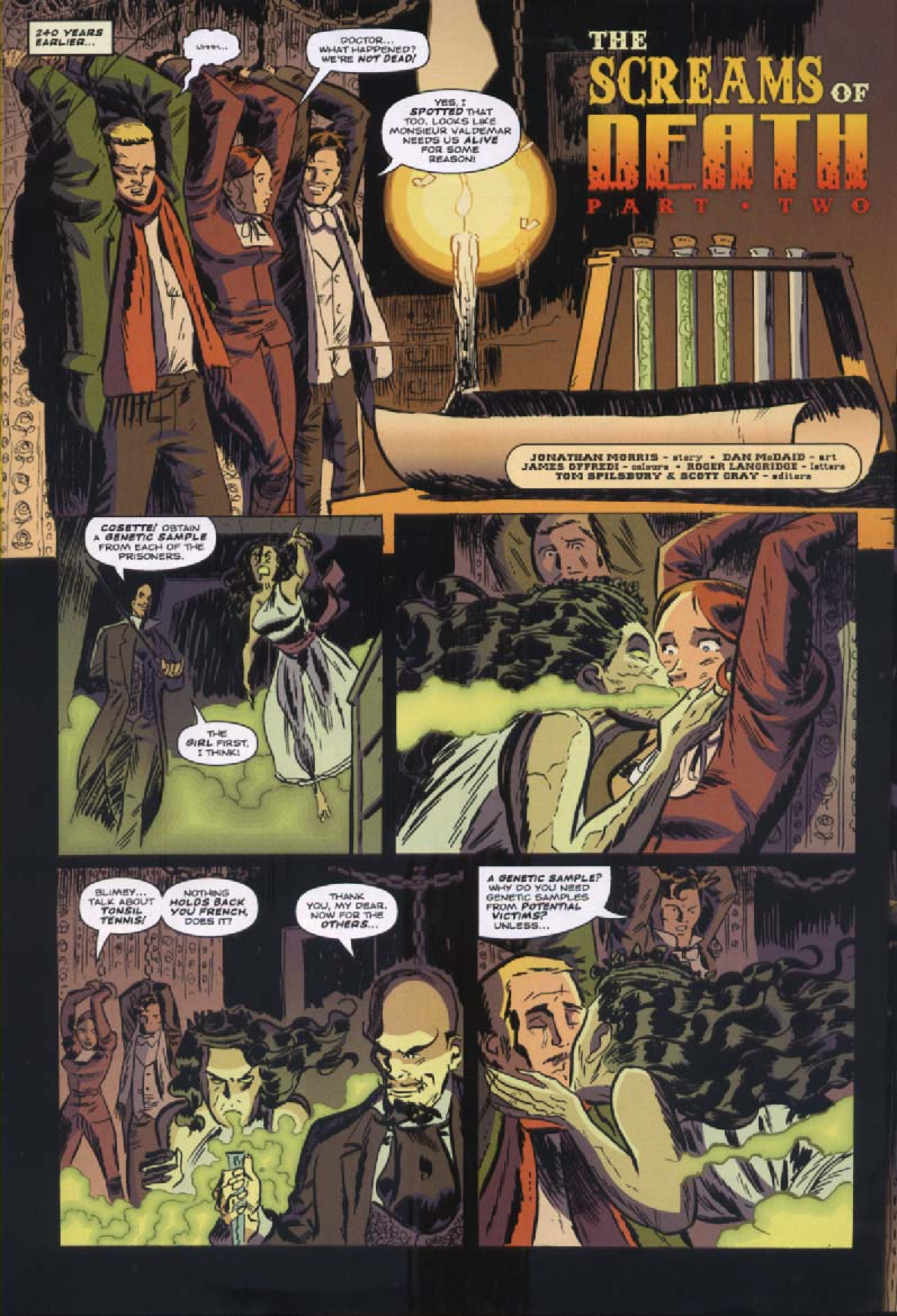
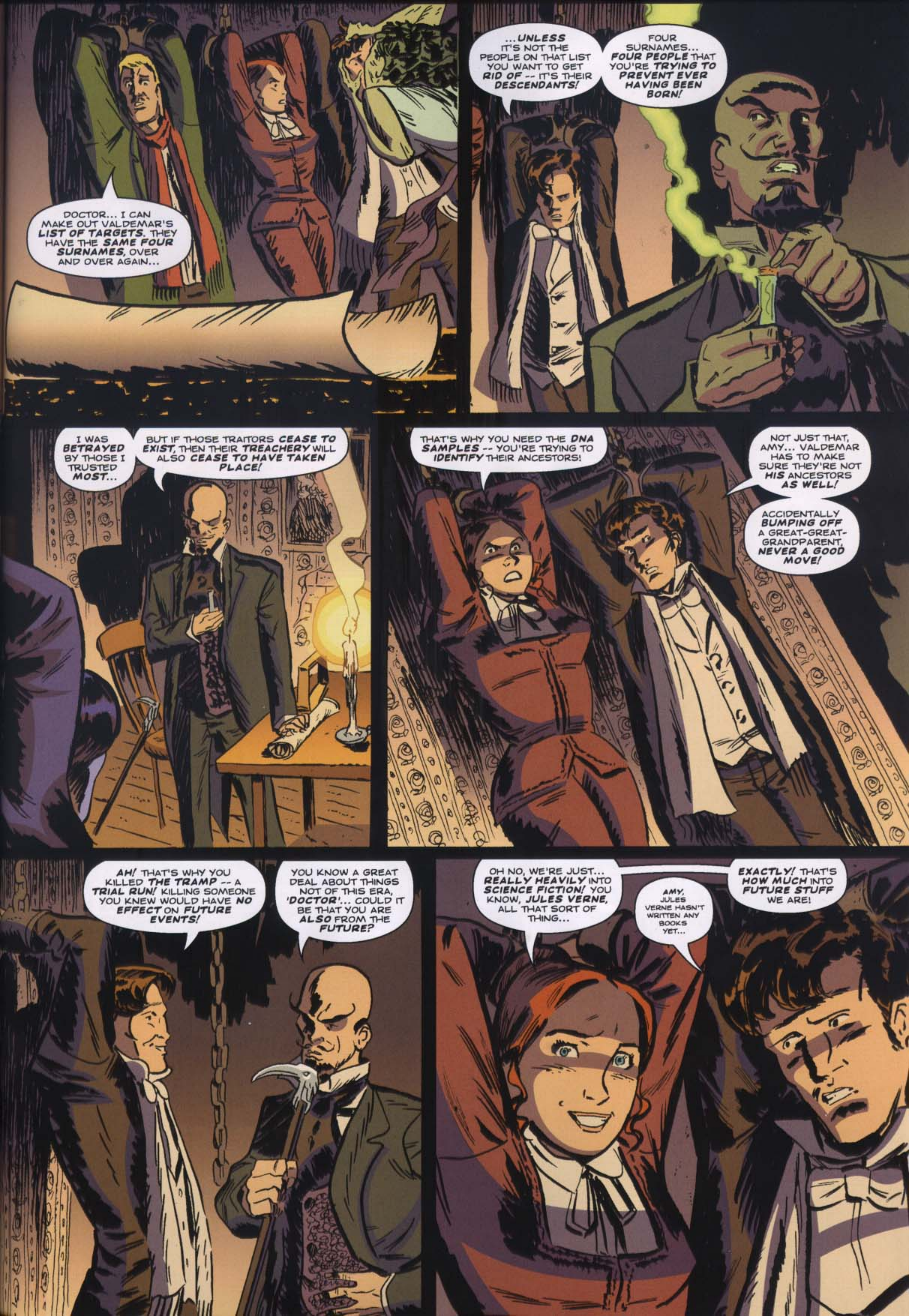

SALZBURG, 2098.
ELDRITCH VALDEMAR...
AS LEADER OF THE EUGENIC CULT, YOU COMMITTED ACTS OF TREASON, MURDER AND MENTAL DOMINATION...
YOU HAVE ALSO BEEN FOUND GUILTY OF PERVERTING THE HUMAN FORM BY GENETIC MANIPULATION.
IF THERE ARE ANY TRAITORS IN THIS ROOM, IT IS THOSE FOUR MEN STANDING THERE, NOT I!
903.
YOU SCUM! YOU WERE NOTHING UNTIL I GAVE YOU GREATNESS!
WITH THEIR TESTIMONY, YOUR FOLLOWERS HAVE BOUGHT THEIR FREEDOM -- AND CONDEMNED YOU TO DEATH!
DO YOU HAVE ANYTHING TO SAY BEFORE YOUR EXECUTION?
ONLY THIS...
I SHALL HAVE MY REVENGE!
RAAAAARGH!!!
VSSSSHHHHHHHH!

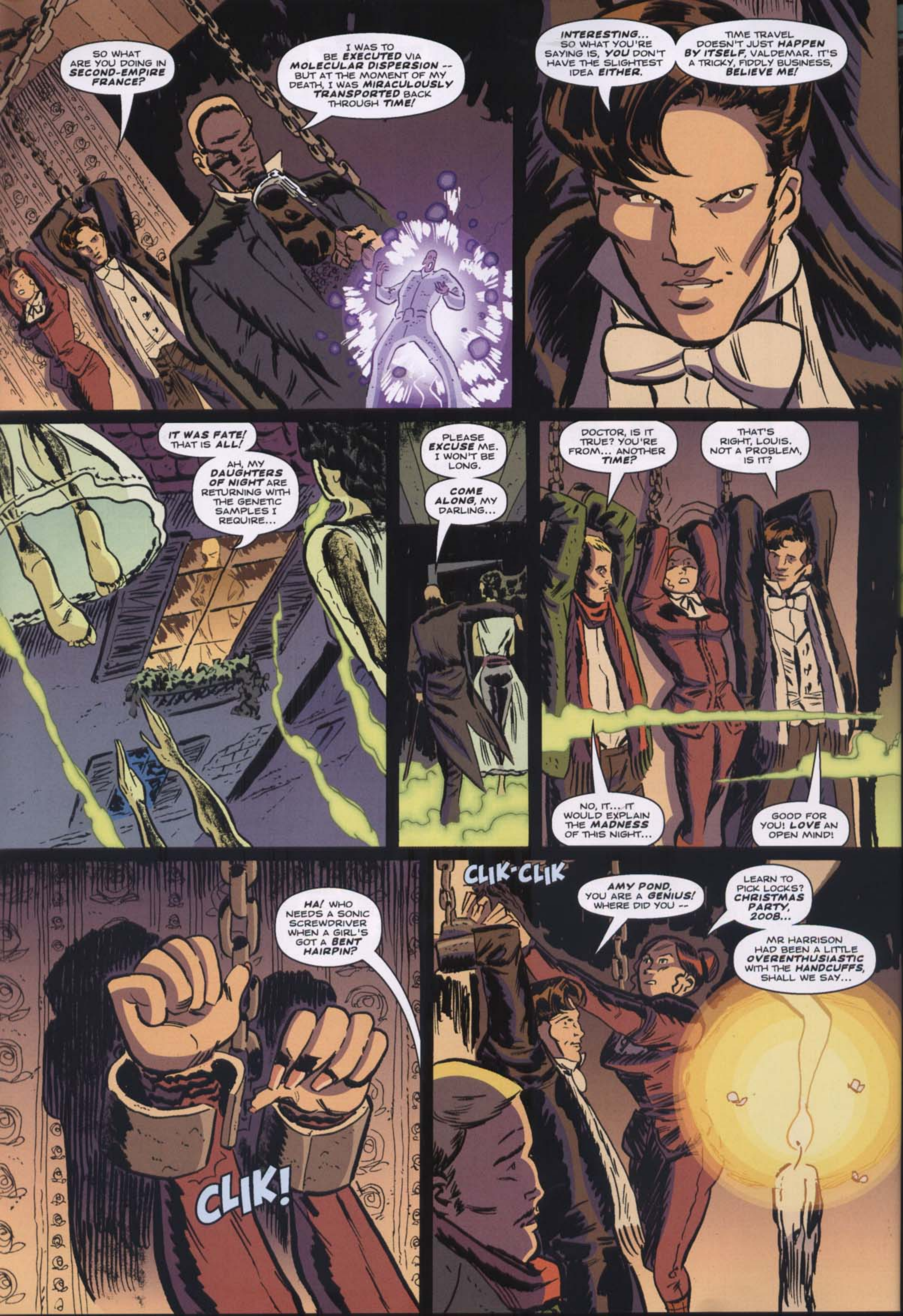
THE SCREAMS OF DEATH

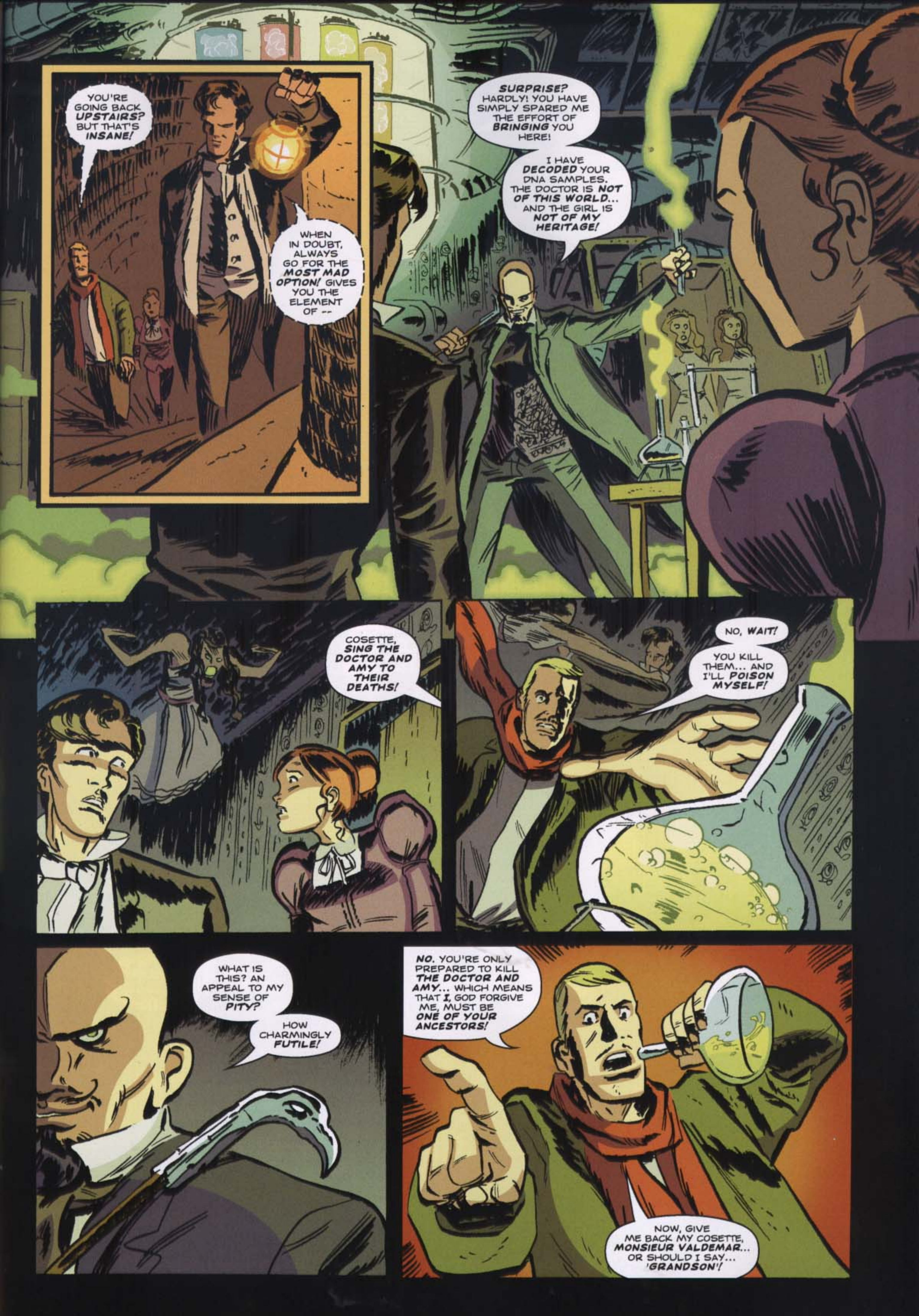
PART • TWO

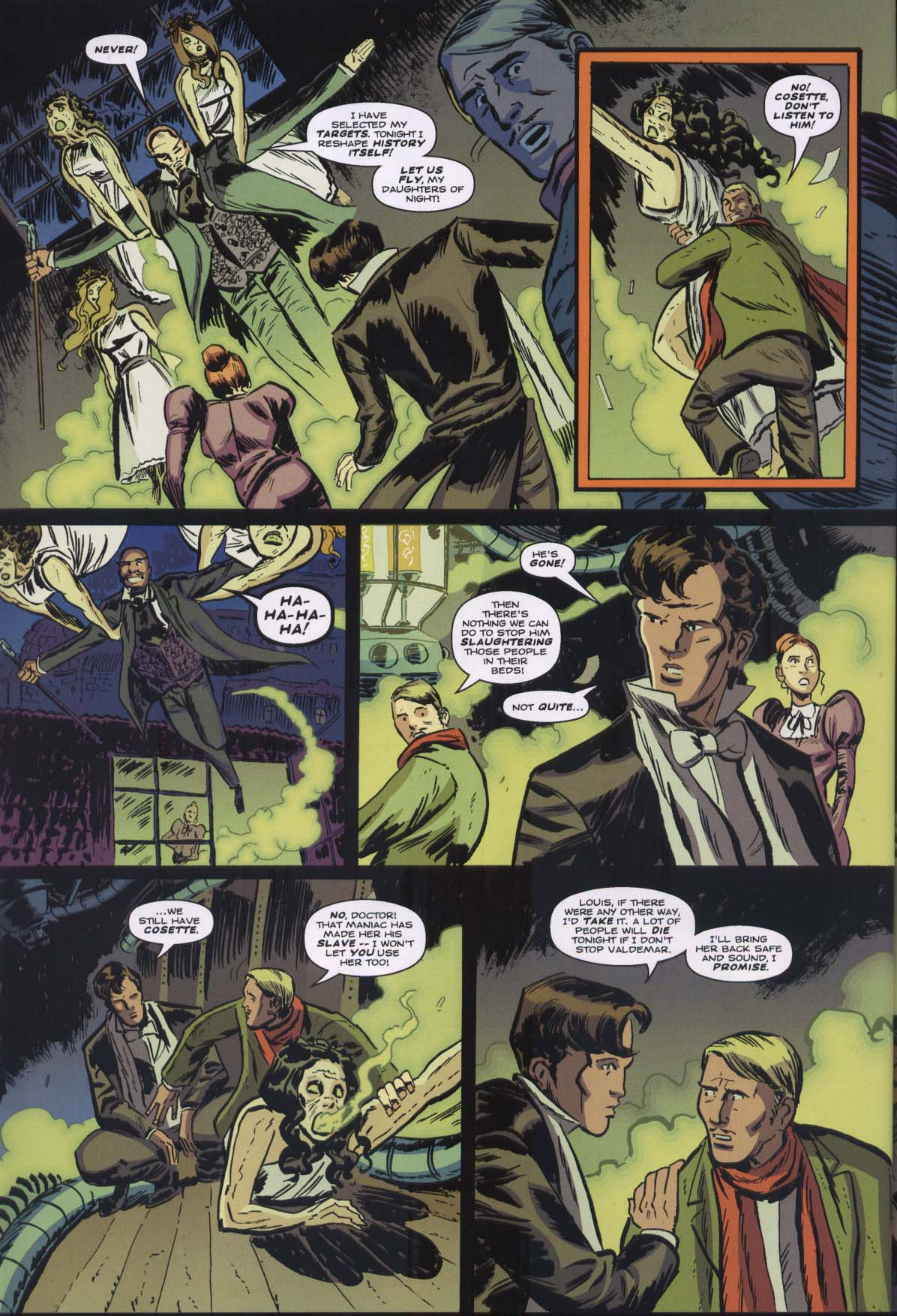
JONATHAN MORRIS - story • DAN McDAID - art
JAMES OFFREDI - colours • ROGER LANGRIDGE - letters
TOM SPILSBURY & SCOTT GRAY - editors

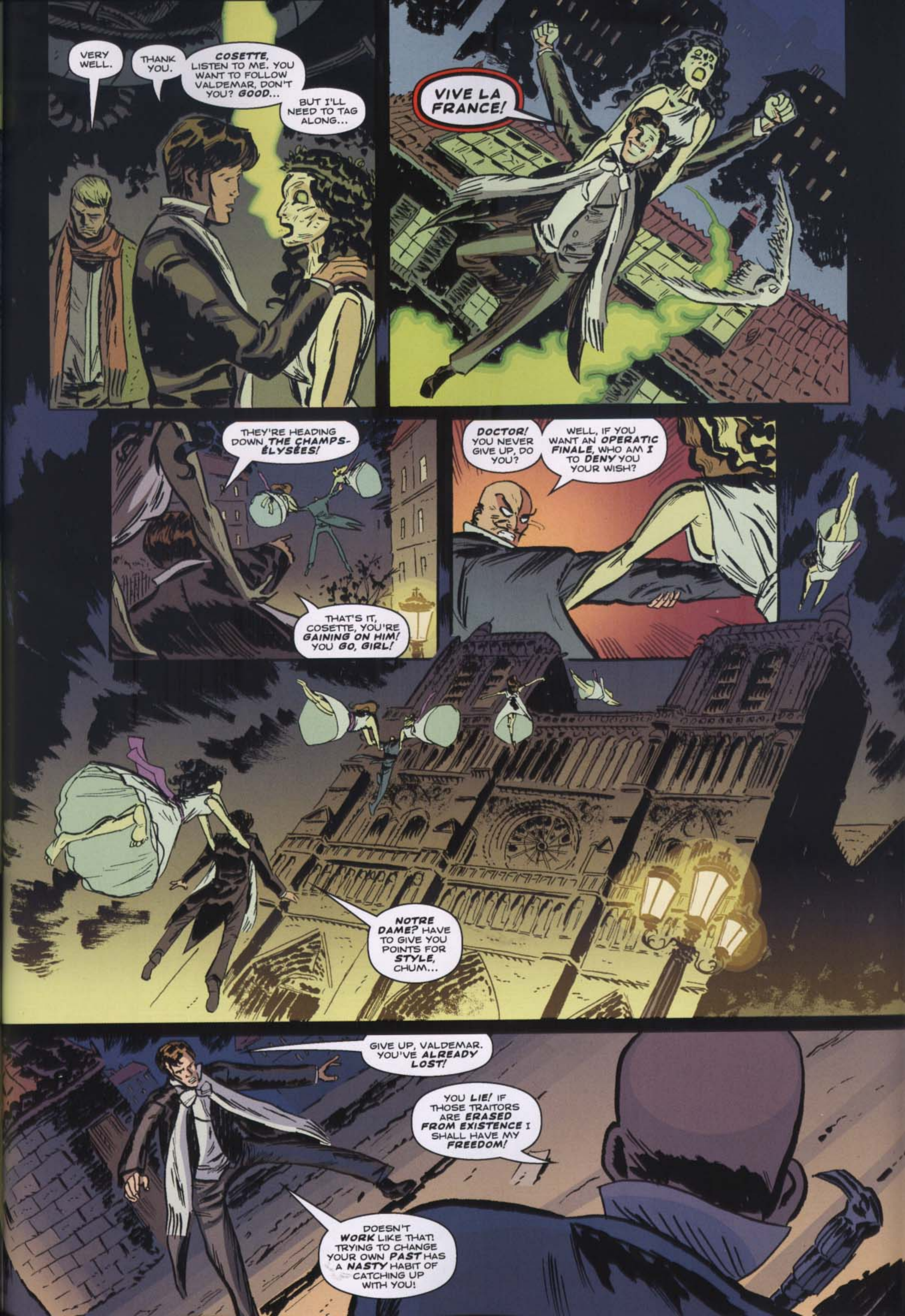

240 YEARS EARLIER...
UHHH...
DOCTOR... WHAT HAPPENED? WE'RE NOT DEAD!
YES, I SPOTTED THAT TOO, LOOKS LIKE MONSIEUR VALDEMAR NEEDS US ALIVE FOR SOME REASON!
COSETTE! OBTAIN A GENETIC SAMPLE FROM EACH OF THE PRISONERS.
THE GIRL FIRST, I THINK!
BLIMEY... TALK ABOUT TONSIL TENNIS!
NOTHING HOLDS BACK YOU FRENCH, DOES IT?
THANK YOU, MY DEAR. NOW FOR THE OTHERS...
A GENETIC SAMPLE? WHY DO YOU NEED GENETIC SAMPLES FROM POTENTIAL VICTIMS? UNLESS...

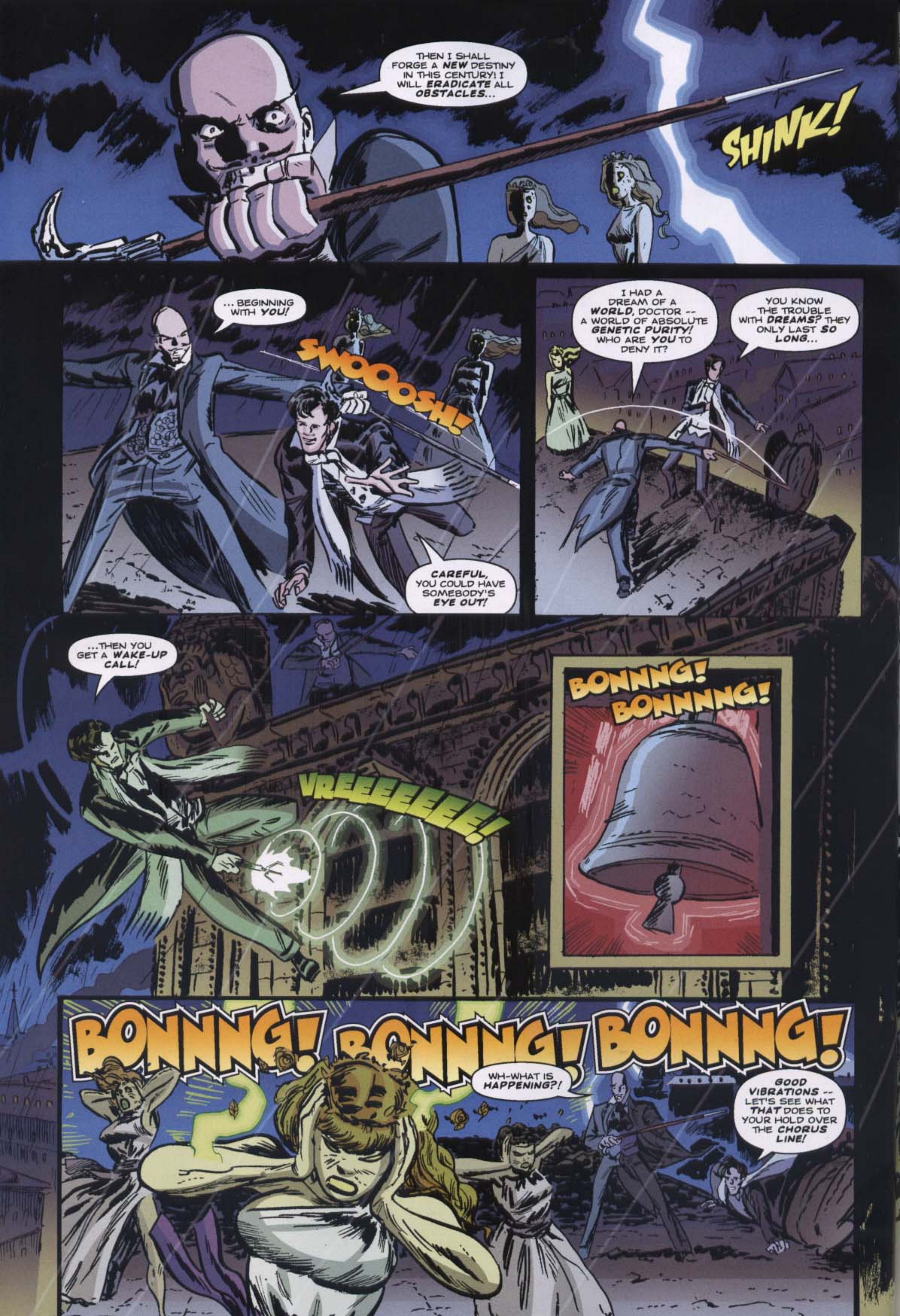

DOCTOR... I CAN MAKE OUT VALDEMAR'S **LIST OF TARGETS.** THEY HAVE THE **SAME FOUR SURNAMES,** OVER AND OVER AGAIN...
...**UNLESS** IT'S NOT THE PEOPLE ON THAT LIST YOU WANT TO GET **RID OF** -- IT'S THEIR **DESCENDANTS!**
FOUR SURNAMES... **FOUR PEOPLE** THAT YOU'RE **TRYING TO PREVENT EVER HAVING BEEN BORN!**
I WAS **BETRAYED** BY THOSE I TRUSTED **MOST...**
BUT IF THOSE TRAITORS **CEASE TO EXIST,** THEN THEIR **TREACHERY** WILL ALSO **CEASE TO HAVE TAKEN PLACE!**
THAT'S WHY YOU NEED THE **DNA SAMPLES** -- YOU'RE TRYING TO **IDENTIFY** THEIR ANCESTORS!
NOT JUST THAT, AMY... VALDEMAR HAS TO MAKE SURE THEY'RE NOT **HIS** ANCESTORS **AS WELL!**
ACCIDENTALLY **BUMPING OFF** A GREAT-GREAT-GRANDPARENT, **NEVER A GOOD MOVE!**
AH! THAT'S WHY YOU KILLED **THE TRAMP** -- A **TRIAL RUN!** KILLING SOMEONE YOU KNEW WOULD HAVE **NO EFFECT** ON **FUTURE EVENTS!**
YOU KNOW A GREAT DEAL ABOUT THINGS NOT OF THIS ERA, **'DOCTOR'**... COULD IT BE THAT YOU ARE **ALSO** FROM THE **FUTURE?**
OH NO, WE'RE JUST... **REALLY HEAVILY** INTO **SCIENCE FICTION!** YOU KNOW, **JULES VERNE,** ALL THAT SORT OF THING...
EXACTLY! THAT'S **HOW MUCH** INTO **FUTURE STUFF** WE ARE!
AMY, JULES VERNE HASN'T WRITTEN ANY BOOKS YET...

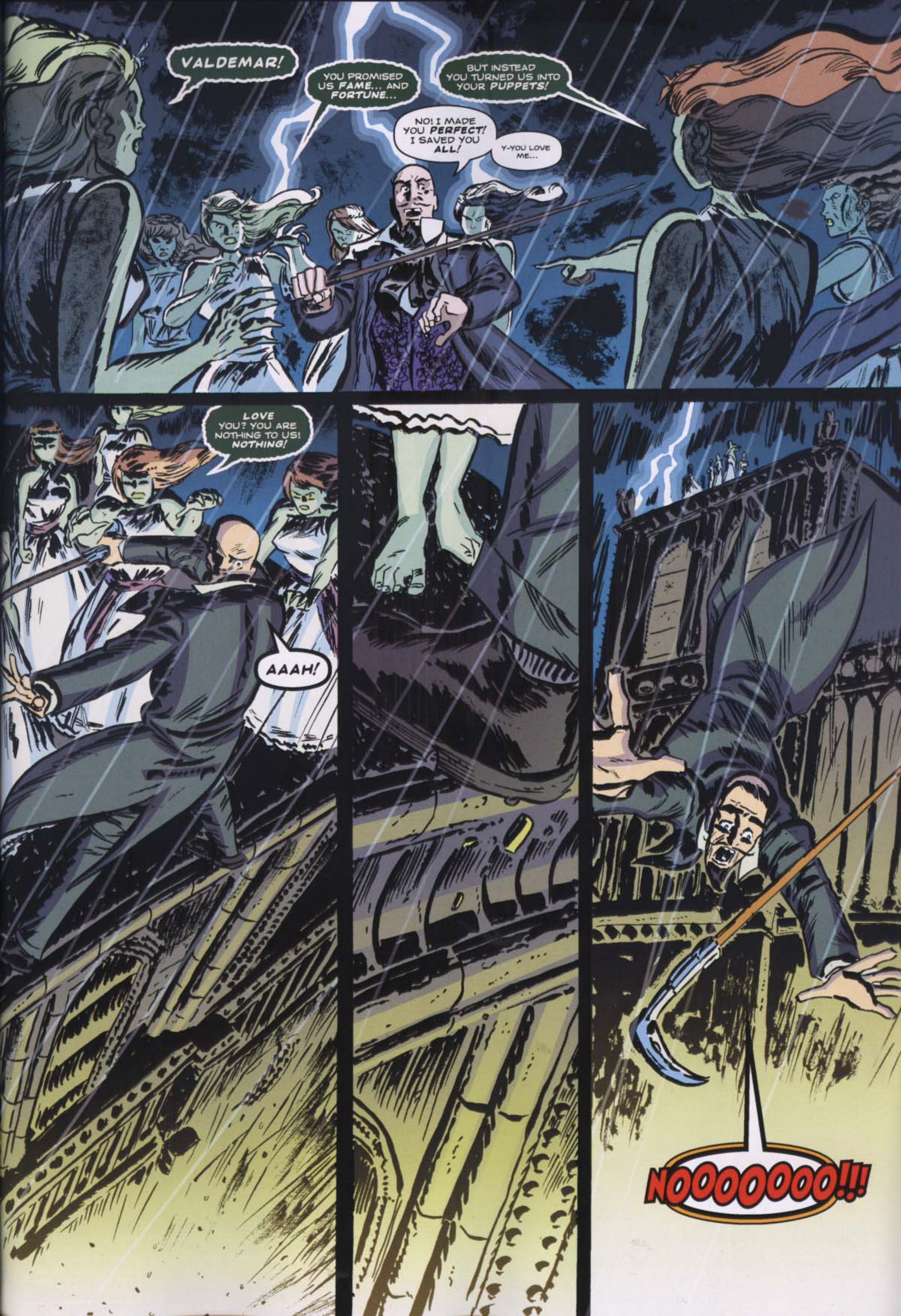

SO WHAT ARE YOU DOING IN **SECOND-EMPIRE FRANCE?**
I WAS TO BE **EXECUTED** VIA **MOLECULAR DISPERSION** -- BUT AT THE MOMENT OF MY DEATH, I WAS **MIRACULOUSLY TRANSPORTED** BACK THROUGH **TIME!**
INTERESTING... SO WHAT YOU'RE SAYING IS, **YOU** DON'T HAVE THE SLIGHTEST IDEA **EITHER.**
TIME TRAVEL DOESN'T JUST **HAPPEN BY ITSELF,** VALDEMAR. IT'S A TRICKY, FIDDLY BUSINESS, **BELIEVE ME!**
IT WAS FATE! THAT IS **ALL!**
AH, MY **DAUGHTERS OF NIGHT** ARE RETURNING WITH THE GENETIC SAMPLES I REQUIRE...
PLEASE **EXCUSE** ME. I WON'T BE LONG.
COME ALONG, MY DARLING...
DOCTOR, IS IT TRUE? YOU'RE FROM... ANOTHER **TIME?**
THAT'S RIGHT, LOUIS. NOT A PROBLEM, IS IT?
NO, IT... IT WOULD EXPLAIN THE **MADNESS** OF THIS NIGHT...
GOOD FOR YOU! **LOVE** AN OPEN MIND!
HA! WHO NEEDS A SONIC SCREWDRIVER WHEN A GIRL'S GOT A **BENT HAIRPIN?**
CLIK!
CLIK-CLIK
AMY POND, YOU ARE A **GENIUS!** WHERE DID YOU --
LEARN TO PICK LOCKS? **CHRISTMAS PARTY, 2008...**
MR HARRISON HAD BEEN A LITTLE **OVERENTHUSIASTIC** WITH THE **HANDCUFFS,** SHALL WE SAY...

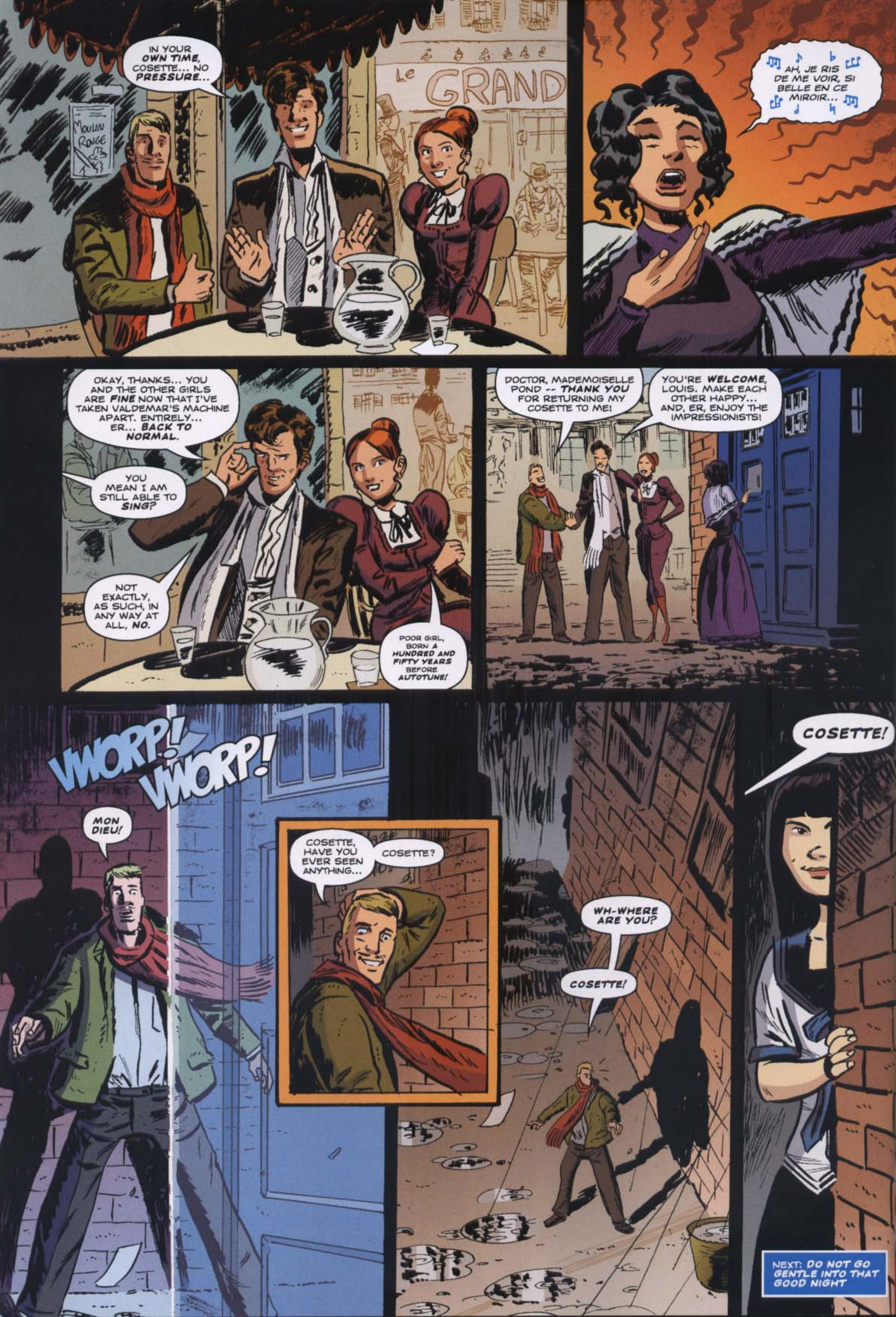

YOU'RE GOING BACK *UPSTAIRS?* BUT THAT'S *INSANE!*
WHEN IN DOUBT, ALWAYS GO FOR THE *MOST MAD OPTION!* GIVES YOU THE ELEMENT OF --
SURPRISE? HARDLY! YOU HAVE SIMPLY SPARED ME THE EFFORT OF *BRINGING* YOU HERE!
I HAVE *DECODED* YOUR DNA SAMPLES. THE DOCTOR IS *NOT OF THIS WORLD...* AND THE GIRL IS *NOT OF MY HERITAGE!*
COSETTE, *SING THE DOCTOR AND AMY TO THEIR DEATHS!*
NO, *WAIT!*
YOU KILL THEM... AND I'LL *POISON MYSELF!*
WHAT IS THIS? AN APPEAL TO MY SENSE OF *PITY?*
HOW CHARMINGLY *FUTILE!*
NO. YOU'RE ONLY PREPARED TO KILL *THE DOCTOR AND AMY...* WHICH MEANS THAT *I*, GOD FORGIVE ME, MUST BE *ONE OF YOUR ANCESTORS!*
NOW, GIVE ME BACK MY COSETTE, *MONSIEUR VALDEMAR...* OR SHOULD I SAY... *'GRANDSON'!*


NEVER!
I HAVE SELECTED MY *TARGETS*. TONIGHT I RESHAPE *HISTORY ITSELF!*
LET US FLY, MY DAUGHTERS OF NIGHT!
NO! COSETTE, DON'T LISTEN TO HIM!
HA-HA-HA-HA!
HE'S *GONE!*
THEN THERE'S NOTHING WE CAN DO TO STOP HIM *SLAUGHTERING* THOSE PEOPLE IN THEIR BEDS!
NOT *QUITE*...
...WE STILL HAVE *COSETTE*.
NO, DOCTOR! THAT MANIAC HAS MADE HER HIS *SLAVE* -- I WON'T LET *YOU* USE HER TOO!
LOUIS, IF THERE WERE ANY OTHER WAY, I'D *TAKE* IT. A LOT OF PEOPLE WILL *DIE* TONIGHT IF I DON'T STOP VALDEMAR.
I'LL BRING HER BACK SAFE AND SOUND, I *PROMISE*.


VERY WELL.
THANK YOU.
COSETTE, LISTEN TO ME. YOU WANT TO FOLLOW VALDEMAR, DON'T YOU? GOOD...
BUT I'LL NEED TO TAG ALONG...
VIVE LA FRANCE!
THEY'RE HEADING DOWN THE CHAMPS-ÉLYSÉES!
THAT'S IT, COSETTE, YOU'RE GAINING ON HIM! YOU GO, GIRL!
DOCTOR! YOU NEVER GIVE UP, DO YOU?
WELL, IF YOU WANT AN OPERATIC FINALE, WHO AM I TO DENY YOU YOUR WISH?
NOTRE DAME? HAVE TO GIVE YOU POINTS FOR STYLE, CHUM...
GIVE UP, VALDEMAR. YOU'VE ALREADY LOST!
YOU LIE! IF THOSE TRAITORS ARE ERASED FROM EXISTENCE I SHALL HAVE MY FREEDOM!
DOESN'T WORK LIKE THAT! TRYING TO CHANGE YOUR OWN PAST HAS A NASTY HABIT OF CATCHING UP WITH YOU!


THEN I SHALL FORGE A NEW DESTINY IN THIS CENTURY! I WILL ERADICATE ALL OBSTACLES...
SHINK!
... BEGINNING WITH YOU!
SWOOOOSH!
CAREFUL, YOU COULD HAVE SOMEBODY'S EYE OUT!
I HAD A DREAM OF A WORLD, DOCTOR -- A WORLD OF ABSOLUTE GENETIC PURITY! WHO ARE YOU TO DENY IT?
YOU KNOW THE TROUBLE WITH DREAMS? THEY ONLY LAST SO LONG...
...THEN YOU GET A WAKE-UP CALL!
VREEEEEEEE!
BONNNG! BONNNNG!
BONNNG! BONNNG! BONNNG!
WH-WHAT IS HAPPENING?!
GOOD VIBRATIONS -- LET'S SEE WHAT THAT DOES TO YOUR HOLD OVER THE CHORUS LINE!


VALDEMAR!
YOU PROMISED US FAME... AND FORTUNE...
BUT INSTEAD YOU TURNED US INTO YOUR PUPPETS!
NO! I MADE YOU PERFECT! I SAVED YOU ALL!
Y-YOU LOVE ME...
LOVE YOU? YOU ARE NOTHING TO US! NOTHING!
AAAH!
NOOOOOOO!!!


IN YOUR OWN TIME, COSETTE... NO PRESSURE...
MOULIN ROUGE
LE GRAND
AH, JE RIS DE ME VOIR, SI BELLE EN CE MIROIR...
OKAY, THANKS... YOU AND THE OTHER GIRLS ARE FINE NOW THAT I'VE TAKEN VALDEMAR'S MACHINE APART. ENTIRELY... ER... BACK TO NORMAL.
YOU MEAN I AM STILL ABLE TO SING?
NOT EXACTLY, AS SUCH, IN ANY WAY AT ALL, NO.
POOR GIRL, BORN A HUNDRED AND FIFTY YEARS BEFORE AUTOTUNE!
DOCTOR, MADEMOISELLE POND -- THANK YOU FOR RETURNING MY COSETTE TO ME!
YOU'RE WELCOME, LOUIS. MAKE EACH OTHER HAPPY... AND, ER, ENJOY THE IMPRESSIONISTS!
VWORP! VWORP!
MON DIEU!
COSETTE, HAVE YOU EVER SEEN ANYTHING...
COSETTE?
WH-WHERE ARE YOU?
COSETTE!
COSETTE!
NEXT: DO NOT GO GENTLE INTO THAT GOOD NIGHT

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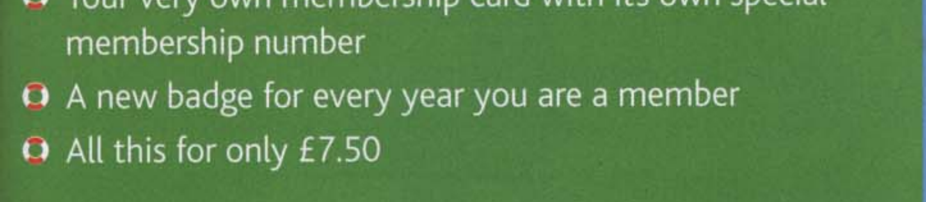

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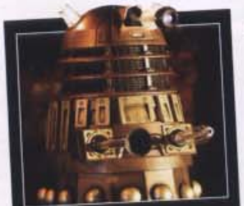
A BATTLE OF WITS...

We bet you have an opinion on the Daleks' new look - and so do we! DWM's Johnny and Toby debate this month's hot topic..

Did the Daleks' return in 2005 signal a new golden age for the metal meanies? Or do their multi-coloured successors offer a brighter future?



GOING FOR GOLD!

JOHNNY CANDON SAYS:

When it was announced in 2003 that a new series of *Doctor Who* was to go into production, I, like many of you, was walking on air. *New Doctor Who* was going to be on TV?! Yep, up on air I was! For about five minutes, then the fan in me kicked in and I spent the rest of the time terrified it'd be rubbish.

As time went on and details emerged, my fears eased. Ooh, Eccleston looks good in that jacket. That TARDIS exterior is a bit big, but it looks brilliant! Then, *that* photo leaked online. The Dalek. The shiny gold Dalek. That Dalek that looked like an anniversary present between two fans. "How long has it been? 30 years? That'll be Gold Dalek." "Isn't 25 years Gold Dalek?" "No, that's Silver Zarbi."

Daleks don't look like that! Daleks are grey, black, muted. They give you that dreadful shiver whenever they appear. The kind you get when you move a box and a spider runs out from behind it. It's in their voices, the way their domes swivel from side to side, taking everything in as they enter a room almost like they are obsessing "Who can I kill? Who can I kill?" They're like wasps. Angry, aggressive, spreading fear and pain wherever they go. Not gold and pretty.

Of course, I was wrong. In a barnstormer of an episode by Robert Shearman, we immediately knew this was no glittery Christmas tree ornament but a bronze, battle-scarred tank! A hateful, sneaky, tactical, armed-to-the-teeth killing machine capable of wiping out platoons of heavily armed soldiers without so much as blinking (no eyelids, they're that hard). In short - a Dalek.

And, in my opinion, the Dalekiest Daleks we'd ever seen in the show. A natural progression of that wonderful original design by the fantastic Ray Cusick. The twenty-first-century Daleks just looked so *right*. Like everything that was fantastic, scary, exhilarating and Dalekmania-inducing about them over the original 26 years had been taken and distilled and we now had perfect Daleks. And by the series finale in 2005, swarming through space as we'd only ever seen them do in comic strips and annuals, the Daleks as they should be. Powerful, terrifying, unstoppable. And if it ain't broke don't fix it! Right? Guys?

2010. *Victory of the Daleks*. A story not just by one of my favourite *Doctor Who* writers but one of my favourite writers full stop. One of the sublime League of Gentlemen, author of the brilliant Lucifer Box novels and a wonderful actor to boot. Daleks? During World War Two? Being all sneaky and pretending to help Churchill? Written by Mark Gatiss? Put it on now! What do you mean you can't? Well how many days till it's on? *That's too long!*

Space: cold enough to freeze the balls off a brass Dalek.

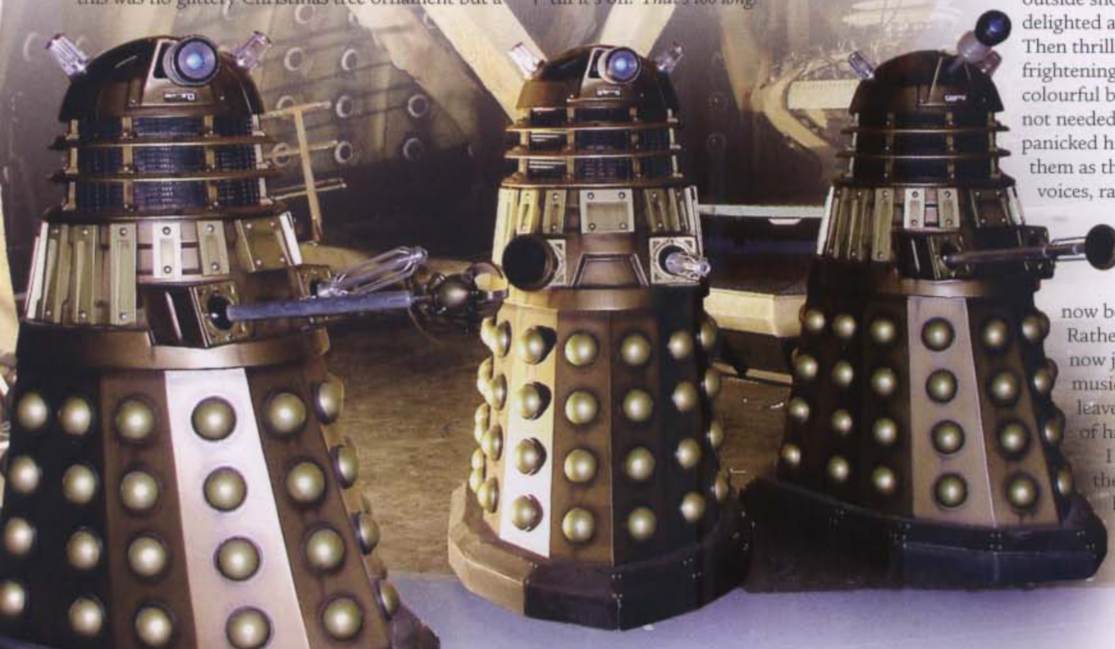
> **"These Daleks are no glittery Christmas tree ornament but a bronze, battle-scarred tank!"**

Spitfires in space, "Broadsword to Danny Boy," Jammie Dodger TARDIS self-destruct. It's fantastic! Mad, exciting and funny - just everything I love about *Doctor Who*. And the Ironside Daleks? Gorgeous!

Then *they* appear. Fat Daleks. All the colours of the rainbow. They rumble around but they don't look like tanks anymore, they're like those rides outside shops that children sit in looking all delighted as they are moved an inch to the left. Then thrillingly, an inch to the right. And a tenth as frightening. No longer sleek, horrible wasps but big colourful bumblebees. Deeper voices, but they're not needed, they never were. The Daleks' slightly panicked high-pitched barks were as much a part of them as their plungers and egg whisks! These new voices, rather than making them sound sinister and more imposing, bring to mind some intergalactic Mr Creosote!

Finally, the iPod docking slot on the back. What's it for?! Are they bigger now because they've been filled up with songs? Rather than taking planets by force are they now just going to turn up, plug in and play the music they like until everyone gets bored and leaves? Is there even room for a bubbling ball of hate in there anymore?

I phoned Toby Hadoke immediately after the episode aired and asked him what had happened. He said, "I think that's just what they look like now." Now he'll explain why that's a good thing...



THE FUTURE'S ORANGE!

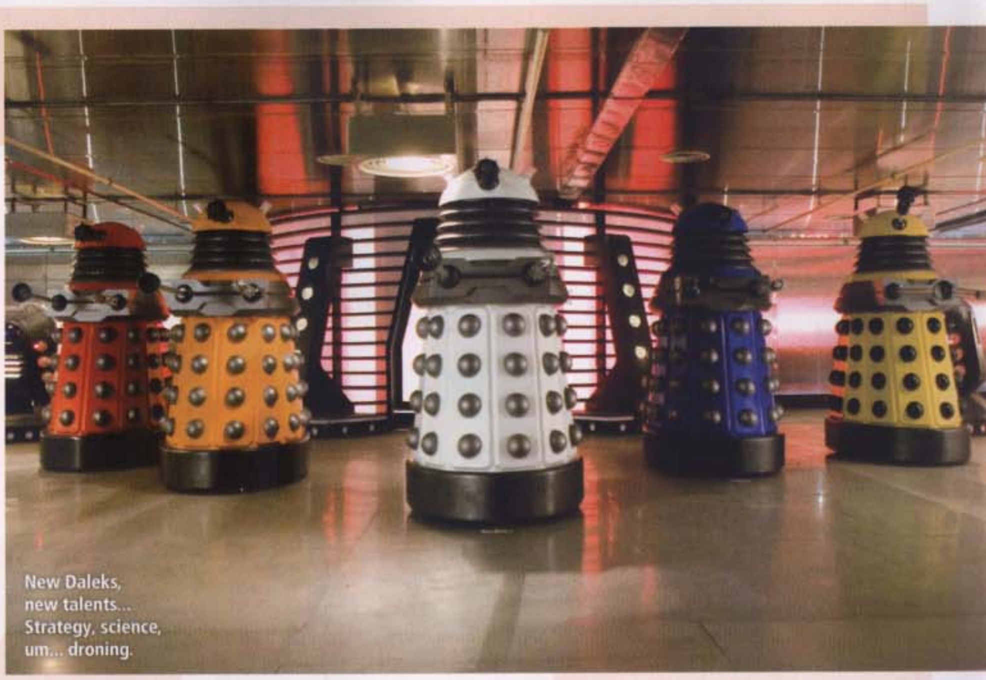
(AND YELLOW AND WHITE AND BLUE AND RED...)

TOBY HADOKE SAYS:

You've had them redecorated, I don't like it.

Yes, I admit it. That was my first reaction to the new Dalek Paradigm. No-one wants an orange Dalek with a fat back, I thought. *Doctor Who*'s appeal lies is its flexible format – that's what we ardent fans say. Until, of course, someone has the audacity to flex said format and then we get apocalyptically vexed. *Doctor Who* thrives on change – yet every time there's a new Doctor, new theme arrangement, new logo, I greet them with trepidation or horror. Of course, in time, I learn acceptance, and sometimes even love. I've lost count of the number of things that appalled me on first sight that subsequently grew to become favourites – the starfield title sequence, Peter Davison, Adric (alright, not Adric).

When the papers leaked that brilliant, sturdy, bronze Dalek redesign in 2005, I have to admit that I was nonplussed. It looked like an impressive, more solid Dalek, sure – except that they'd used those big ears (I'm aware that they're not *actually* ears but you know what I mean) from the movie versions. I hated those big ears: for me the only good thing about the movie versions was that they were massive and sturdy and colourful (you may see where I'm going with this). As a kid, when *Daleks Invasion Earth 2150AD* came on, I'd make up ranks for the different coloured Daleks. Something about a different paint job per creature opened up all sorts of possibilities for the importance or otherwise of an individual Dalek. This hadn't really been touched upon much before (differentiating between factions is another matter), apart from maybe various black Dalek 'leaders'. The one in *Remembrance of the Daleks* was obviously more important than the others, which made the Doctor's face-off with it vital and climactic. With five different colours and a defined rank, each Dalek has a role now: something yet to be fully explored. It seems a tad premature to judge the effectiveness of this.



New Daleks, new talents... Strategy, science, um... droning.

For those who'd like the Daleks' design set in stone.

> "Having the scariest creatures in the universe as brightly-coloured M&Ms makes them all the more perverse."

You're telling me you don't get the hump (no surprise there, you're an affable chap). Your fears about such aesthetics will vanish when different appendages or weapons suddenly shoot out. Remember the CGI shot where the creature's midsection swivelled around in *Dalek*? A punch-the-air, text-your-friends moment. When these new boys demonstrate how formidably tooled up they are, your worries about their waistlines will seem as trifling as the big ears I no longer fretted about approximately 15 seconds after the lights flickered on in van Statten's compound. How excited are we when we see a Dalek with a welder or a claw instead of a sink plunger? This lot can have *all three*. And who needs a Special Weapons Dalek when yer normal Dalek keeps an array of its own special weapons within its (tank-like, Candon, let's not forget) bulk? They're like Swiss army Daleks, much more versatile than their predecessors, so capable of more potent threats.

And the colours – kids love the colours. As adults, part of the fun of *Doctor Who* is being thrilled by the incongruity the show's iconography throws up. The charm of the TARDIS is that it's a battered police box thrust into spangly futuristic locales; the Autons are scary because they transform everyday objects into horrible killers; so having the scariest creatures in the universe as brightly-coloured M&Ms dishing out death makes them all the more perverse. Having genocide dispensed by primary colours may yet prove to be one the most arrestingly offbeat juxtapositions the show has yet served us.

When the new Daleks made their entrance, I was grumpy and resistant to change. Subsequently, though, every time the kids have wanted to watch an episode with Matt Smith that wasn't the finale (and look at that stone Dalek – superb: so don't let the new palette, ahem, colour your view) they'd inevitably ask for... the one with the new, big, colourful, deep-voiced, and powerful metal meanies. And those kids will be the ones who moan when in five years time the new, squat, silver and blue Daleks are unveiled, and they'll gripe that they're nothing like our beloved and bulky rainbow lords of death.

That's the real victory of these Daleks.

The Doctor and the Daleks finally see eye-to-eye.

HAVE YOUR SAY!

You've read what our columnists have had to say – so what do YOU think? Which one of our Dalek-lovers has made the most persuasive argument? Were **The Time War Daleks** the best the exterminators have ever been, or do you favour **The New Paradigm**? You can make your voice heard by registering your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say!

www.facebook.com/doctorwhomagazine

Of course, maybe you prefer a different type of Dalek altogether – in which case why not write in to *Galaxy Forum* (see page 14), email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter, to tell us your views? If you're sufficiently entertaining, we might print the best comments in a forthcoming issue.

Be back for **DWM** 432, as Toby and Johnny get their knickers in a twist over another *Doctor Who* hot potato...

TO THE DEATH!

The current run of Eighth Doctor audios is about to end in breathtaking style after an epic run... But who have the Daleks got in their sights?

Feature by DAN TOSTEVIN

"They're an aggressive, technologically advanced species and the human race... well, it's on its knees, isn't it? You haven't got a hope!"

In 2006, Big Finish decided to do something a bit different with its ongoing audio plays featuring the Eighth Doctor. He was dropped from the rotation of Doctors in the company's main *Doctor Who* range, shifting into a parallel series of eight shorter, glossier adventures alongside Sheridan Smith as a brand new companion, Lucie Miller. "The initial idea," executive producer Nicholas Briggs told **DWM** at the time, "was to be more traditional than the [previous] Paul McGann audios, yet more like the current TV series." Broadcast on BBC Radio in 2007, and attracting the likes of Una Stubbs, Anita Dobson, Nigel Havers and Bernard Cribbins as guest stars, the range was a phenomenal success.

A second season followed in 2008, and a third – released in 2009, when there was no full series of *Doctor Who* on screen – was stripped as a series of downloads across successive Saturday nights, filling the David Tennant-shaped gap in the Doctorless spring evenings.

The fourth run began that same year with the departure of Lucie Miller, and was the longest and most dramatic yet, incorporating some major twists and turns. But this month, as the first half of the incredible two-part finale is released, it's time for the series to come to an end.

"The reason is, things just don't go on forever," shrugs Nicholas Briggs, who remains executive producer, and has also written and directed the final stories. "We wanted to make it a finite thing. We'd done this whole thing of the 'fake' ending for Lucie Miller in *Death in Blackpool*, but we always knew that we wanted her back, and then have a shattering finale. Even though there have been adventures which didn't have Lucie Miller in, essentially the whole four series are the story of Lucie Miller and the Doctor."

And that story is ending in style, as the finale reunites the Eighth Doctor – who's currently travelling solo – with a host of former companions and friends, including Lucie Miller herself.

"With Lucie, it's like meeting the ex, definitely," giggles Niky Wardley, who's returning as Lucie's successor, Tamsin Drew. "With Susan, there's not really the time for major introductions, because things are so crazy, but with Lucie, there is some tension for both of them, and some jealousy from Lucie. A nice rivalry there."

In real life, Sheridan Smith is far from jealous. "I think people thought that I wasn't going to be around," she grins, "because Niky's character, Tamsin, takes over. But Lucie's still around, like a bad smell! It's very funny working with Niky, because we're really good friends. I'm having to be quite feisty with her, but I love her to death, so it's kind of strange!"

"It isn't hard to do justice to them, because it's *just* them, really," says Nick, of the returning cast. "It's not like there's a cast of thousands *and* all these returning characters. It's a story that feels epic but with very few characters, and I quite like that – without it being *Ben Hur* in a laundrette. They all get a fair crack of the whip, though I think Lucie Miller gets the best crack... oh, God, that's going in."

It certainly is.

The finale – which comprises this month's *Lucie Miller*, and March's *To the Death* – takes place on Earth in the future, after the Daleks invaded in the cunningly-titled 1964 story *The Dalek Invasion of Earth*. Now, they've learned from their mistakes, and come back for a second go. "It ties in to *The Dalek Invasion of Earth*," nods Nick, "and to the audio story *Patient Zero*. There's even a tiny bit that ties in to the first ever *Doctor Who* story – something the Doctor mentions..."

"It's the first time I've worked with the Daleks on audio," says Carole Ann Ford, who plays Susan, and is the only cast member who was present for the original Dalek invasion, "and in a way it's more confrontational. You've got the earphones on, and the Dalek noise in your ears – you can't get away from it, and it consumes your body. It's quite unnerving."

"I *love* doing the Dalek stories," agrees Sheridan. "That's my favourite bit because, y'know, it's the Daleks! It's so exciting. Running on the spot from Daleks is always fun. And it's a nice episode to play, because there's so many highs and lows in it."

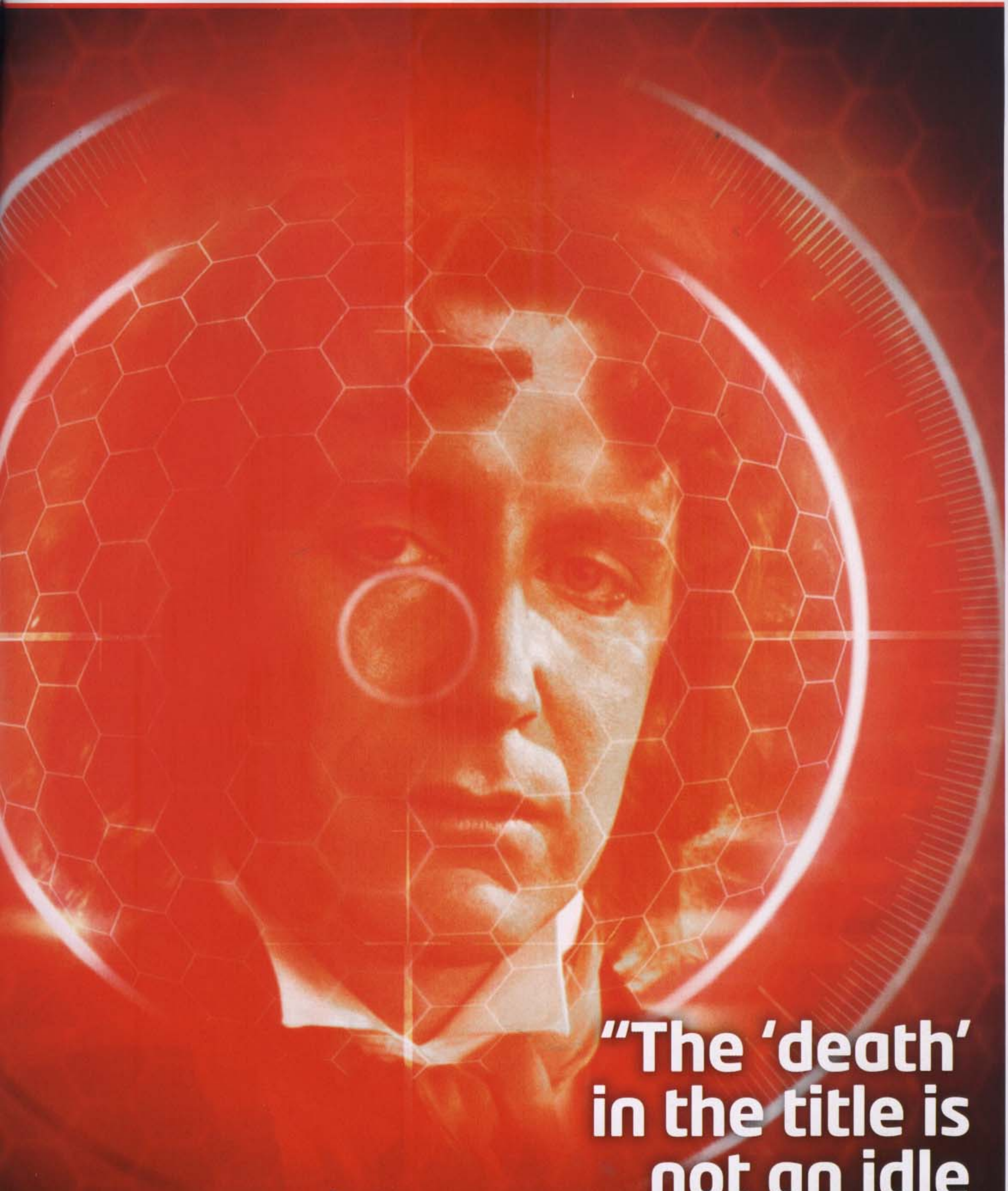
And it's the lows that are particularly intriguing. With the villainous Meddling Monk back, as well as those infinite hordes of Daleks, the stakes are incredibly high, and since this is the final story of the series, there's no guarantee that *any* of the characters will be back. All things considered, there's a pretty good chance that *To the Death* might live right up to its name.

But Big Finish wouldn't kill off anyone *too* important, would they? Just look at who's returning – Lucie is one of the most popular audio companions of all time, Tamsin never really had a proper run in the TARDIS, and Susan is the Doctor's own flesh and blood – they *must* be safe. Big Finish *always* gives its companions a happy ending. Right?

Wrong.

"The 'death' in the title is not an idle threat," confirms Nick at the end of two very emotional days in the studio. "It's a question of who dies and who survives, and the implications for the Doctor in those circumstances... oh, I don't want to say too much! But it's very high-stakes, this story. The inspiration, the starting point when we were talking about the flavour for this two-parter, was a Dalek invasion story where our heroes are beleaguered, that sort of desperation thing. It's about the emotional ramifications of this fight to the death."

Indeed, after four seasons of adventures together, complex bonds have been formed between the Doctor and his returning friends, and so everyone has a lot to lose. If just one of them doesn't make it to the final scene alive, the effects would be devastating... ►



> "The 'death' in the title is not an idle threat..."

DALEK PHOTO: DAN GOLDSMITH; MAIN IMAGE: LEE BINDING

TAMSIN

"Oh, she's Tamsin Drew, just some crazy chick who thinks the Meddling Monk here is the caped crusader when actually he's just some... git."

For struggling actress Tamsin Drew, star of leg-waxing adverts, the chance to travel in time and space was a lifeline. Not wanting to let the opportunity slip away, she assumed the persona of confident, assertive, and generally quite irritating businesswoman Juliet Walsh, in an *Apprentice*-style application process. And she messed it up.

But despite the Doctor eliminating her, she had the balls to come back, and when she revealed her true identity, he gave her a second chance. In 2010's *Situation Vacant*, she excitedly boarded the TARDIS for a brand new life. Which lasted for precisely three episodes.

"Tamsin's been travelling with the Monk," explains Niky Wardley, recapping the change of allegiance which came about in *Deimos* and *The Resurrection of Mars*, "after she became a bit disillusioned with the Doctor. The Monk sowed seeds of doubt about how the Doctor operates, so morally, Tamsin feels she's done the right thing, and is with someone doing good. She the bumps into the Doctor for this final – *very final* – story!"

Ooh, "*very* final"? That choice of words sounds ominous. Are you trying to tell us something, Niky? "Erm... the Daleks have to be fought in a particular way," she ponders, trying hard to give away as little as possible, "and it's always going to be epic, and it's always going to have epic consequences. There are a lot of emotional consequences in this."

So if – hypothetically, of course – if Tamsin Drew *doesn't* make it to the end alive, how would Niky look back on her time in the TARDIS? "I've really, really loved it," she grins, oozing enthusiasm. "*Really* loved it. If it's the end, I wish that she had travelled with the Doctor for a few more episodes, but maybe we'll do that in the future, that would be good."

And if Tamsin survives? "She'll *absolutely* stay with the Doctor," asserts Niky. She doesn't miss a beat, and the twinkle in her eye suggests she might know something we don't. "I think she'll see how duplicitous the Monk is, she'll be under no illusions any more." Does that mean she might get redeemed in *Lucie Miller* and *To the Death*? "She starts to. She absolutely wants to try to make things right. She feels culpable, and she wants to try to help the Doctor absolutely any way she can."

Whether or not Tamsin ends the story in one piece – both emotionally and physically – the experience of recording the finale was a special one for Niky. "Do you know, as soon as you hear that Dalek voice come over, it's *unbelievable*!" she whispers, between takes. "We all grew up with it, it's iconic, such a scary thing. Just being in the studio, they work for me!"

Left to right:
Graeme Garden,
Niky Wardley,
Carole Ann Ford
and Jake McGann.

"For Susan, the thought of the Daleks coming back and destroying the Earth again is absolutely awful! Especially now she's a mother..."

SUSAN & ALEX

"Oh Grandfather, I never told you how angry I was with you, did I? After we defeated the Daleks, all those years ago, and you left me here. Even though I suppose I knew you'd never come back... all those years, I was cross that you'd said you would."

Carole Ann Ford's seen this all before.

"It's a recreation of what happened in Susan's swansong: a Dalek invasion," she explains. In the aforementioned *The Dalek Invasion of Earth*, Susan – the Doctor's then-teenage granddaughter, and his very first travelling companion – was unexpectedly left behind, abandoned by the Doctor on a broken Earth with boyfriend David Campbell. "For Susan, the thought of the Daleks coming back and destroying the Earth again is absolutely awful," Carole frowns, "especially now she's a mother, and her son Alex gets caught up in it."

Alex Campbell (played by Jake McGann, real-life son of Eighth Doctor actor Paul) first became part of the Doctor's life in 2009's *An Earthly Child*, before being earmarked by him as a potential new companion in 2010's *Relative Dimensions*. And with David gone, Alex is all Susan has left.

"A lot of water's gone under the bridge," notes Carole, discussing Susan's development. "She very much loved David Campbell, and now of course she's got her beloved son Alex, so now she's got to face not just the Daleks, but the threat of the Daleks taking away one of the most important people in her life.

"Susan has had quite an up-and-down emotional experience doing this. She's had the great experience of meeting her grandfather again, and his lady friend Lucie, and the absolutely joy of introducing them to her son Alex – and for Susan that's been quite a lot of adjustment. She was the most important person in her grandfather's life, and now you've got these other people who figure very high in his horizons, because she hasn't experienced any of the other companions that have gone between.

"But now, she has adjusted, and she's surrounded by people she loves very dearly," Carole continues. "And if she were to have any of

CAST PHOTOS: BARNABY EDWARDS

them snatched away from her, it would be a very emotional experience. Of all the characters, Susan has some of the most emotional things to deal with in this episode..."

How *would* Susan deal with losing Lucie, Tamsin, Alex, or even the Doctor? "It's difficult to say," offers Carole. "She must be fairly robust to survive all that she's survived. She must be a very flexible person. Perhaps being a Time Lord gives you an edge over other people with how to deal with these things..."

THE MONK

"I don't think he even knows what he's doing himself..."

"Well, the Monk, as is his wont, has agreed to do a little job," explains Graeme Garden, who took on the role in last year's *The Book of Kells*. He pauses. "And when I say 'a little job'," he adds, "I mean 'virtually exterminating the Earth'...!"

The Meddling Monk, so known because he sometimes dresses as a monk and meddles in things a bit, first appeared in *Doctor Who* almost as long as Susan did, having been introduced as an adversary in the 1965 story *The Time Meddler*, then played by Peter Butterworth. As a fellow Time Lord, the Monk is more of a match for the Doctor than most villains. And he's also much more charming than the average bad guy.

"I *love* the Monk," Graeme chuckles. "He's quite funny, he's quite sparky, and he does tend to get a bit over-the-top. He's quite pompous, and yet he has the mind of a child. He gets scared and twitchy, and comes up with these terrible excuses... He's like the mind of a seven-year-old, but with the power of the universe behind him."

And he's probably not all bad. "He certainly cares for Tamsin – rather too much, I think," grins Graeme, knowingly. "What he tries to do, very often, is often for the best possible reasons, but he makes bad choices and he doesn't really care enough. He's quite happy for the population of the Earth to be destroyed, if it's a spin-off from his plans to make himself pretty wealthy!"

His feelings for Tamsin and his attempts to hide his true nature from her give him something to lose, though, and that puts him in a vulnerable position. "He's got very attached to her, and I suppose she's been a little bit naïve in buying into his picture of the world. She thinks that he's a good guy, and is convinced that he's doing the right thing, whereas the Doctor has been a bit irresponsible. Because he's terribly fond of her, it would be awful if she saw through him, and fell out of liking him, or doubly terrible if she was to leave him. So he's got quite a lot to lose..."

Including Tamsin's life, perhaps? Or the Monk's own? "He does go through the wringer a bit, and his lesson is learned very painfully in the end," says Graeme. "Whether that will make him a better person in the future, if indeed he does survive this episode, who can say?"

LUCIE

"Ran off again, did she? The 'legendary' Lucie Miller, chav extraordinaire. Stiletto caught in a manhole? Something like that?"

Dumped in the TARDIS against her will as part of a botched Time Lord witness protection programme in the 2006 audio play *Blood of the Daleks*, Lucie Miller's travels didn't get off to the best of starts. Once she'd warmed (a bit) to the bloke with the dodgy frock-coat and poncey cravat, her travels in time saw her battle Daleks and Cybermen, encounter a futuristic version of *Top Gear*, and become Best Friends Forever with a massive centipede played by Doctor Bashir from *Deep Space Nine*. All in all, pretty sort of marvellous.

But she also travelled back to before her own birth, paying a few visits to her beloved Aunty Pat. It was on the second of these trips that, unbeknownst to Lucie, Aunty Pat died. A shapeshifting Zygon took her form. And the Doctor knew about it. He lied to his best friend. And in 2009's *Death in Blackpool*, Lucie found out, and chose to leave the Doctor...

Except that was never going to last, was it? "I love that you think she's actually gone, and then they're back together, her and the Doctor," smiles Sheridan. "It's like they can't leave each other, and they keep being drawn back together somehow."

It's not as straightforward as that, though. A disguised Lucie popped up in 2010's *The Book of Kells*, before hopping back into the TARDIS in *The Resurrection of Mars*, and leaving *again* in *Relative Dimensions*, where she decided to stay with Susan and Alex on the future Earth.

By the time we return to those three characters in *Lucie Miller*, years have passed, and we discover that things on Earth haven't exactly been going smoothly. Terrible events have occurred – the return of the Daleks is just one of them – and they've hit the Doctor's friends hard.

"Lucie is very different, in this particular episode," Sheridan acknowledges, "and is very unwell for most of the first part." But that barely changes her. "The thing with Lucie Miller is that even when she is in that state, she always looks on the bright side of life. Always positive, and strong, and feisty, and will never let anything get her down. I toyed with changing the performance slightly – you know, that she would be down on herself – but she just wouldn't, Lucie Miller. She's still the same old Lucie. A tough cookie."

Sheridan's concerned, though, that enduring the perils of being a *Doctor Who* companion for too long might mean she outstays her welcome with some listeners. "I think that if something's been good in a relationship, like that with the Doctor and Lucie, and it's worked so well, you don't want to exhaust it and people to get tired of it," she muses. "I would hate for people to get sick of Lucie."

Whether or not she stays with the Doctor, Sheridan is thrilled with these final episodes. "Nick Briggs has written it brilliantly," she says, of the two-parter's emotional conclusion. "It was very emotional for the both of us when we were recording it, actually. I was in floods of tears at the end..."

THE DOCTOR

"I let you all down. And terrible things have happened to you as a result of that. Who am I to stand in your way if you want to fight back? It's your battle. I made it your battle by leaving you to fight it without me."

One thing's for sure, irrespective of which allies and adversaries choose to leave or lose their lives in *Lucie Miller* and *To the Death*: Paul McGann's Doctor will be back.

"The Eighth Doctor will go back into the rotation of Doctors in the main range," Nick reassures us. Currently, the main range is divided into four mini-seasons of three stories each, and "every year, in the main range, one Doctor ends up getting two of the mini-seasons, so this way, it'll be a bit more even."

But Big Finish's main *Doctor Who* range routinely jumps back and forth throughout the Doctor's history, so the fact that there are more stories to be told with the Eighth Doctor doesn't mean he has a chronological future beyond *To the Death*... DWM

Lucie Miller is released this month and *To the Death* is available in March. Each title costs £10.99 on CD or £8.99 to download. Visit *www.bigfinish.com* for more details.

THE FACT OF FICTION

PARADISE TOWERS

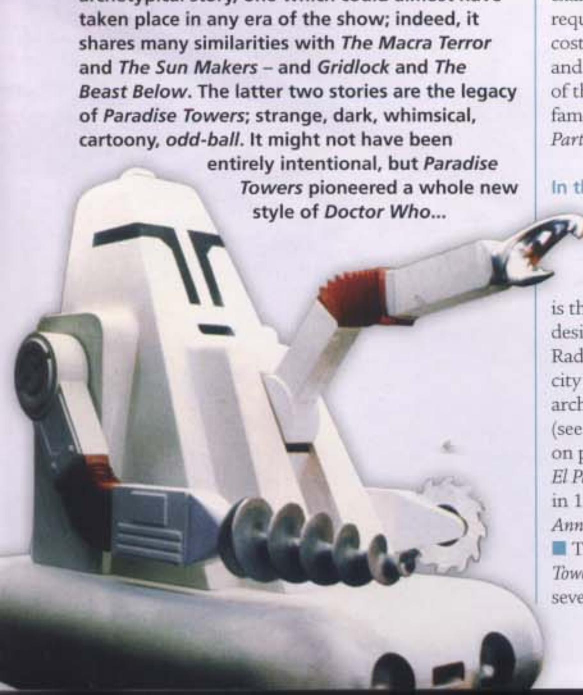
In search of a swimming pool, the Doctor and Mel land in the midst of a dystopian society with some nasty secrets...

Feature by JONATHAN MORRIS

Ever since it was broadcast back in 1987, *Paradise Towers* has been one of my favourite *Doctor Who* stories. The reason why is at the heart of my love for the series; appreciating it for its inventiveness, its humour and its intelligence *despite* the shortcomings of the production. For me, being a fan is all about looking beyond superficial considerations such as slow-moving robots and fake-looking studio sets; about engaging one's imagination and judging a story not on its execution but on the intention.

Because, yes, admittedly, in the case of *Paradise Towers* the gulf between intention and execution is the size of a canyon. It's JG Ballard, crossed with Franz Kafka, Roald Dahl and Alan Moore, performed in a style somewhere between the Theatre of the Absurd and comic opera – and yet it was broadcast on BBC1, in primetime, when people might have been watching.

But the robust plot, the black humour, and the eccentric characters are all very much of the Robert Holmes school of *Doctor Who*. It's an archetypical story, one which could almost have taken place in any era of the show; indeed, it shares many similarities with *The Macra Terror* and *The Sun Makers* – and *Gridlock* and *The Beast Below*. The latter two stories are the legacy of *Paradise Towers*; strange, dark, whimsical, cartoony, *odd-ball*. It might not have been entirely intentional, but *Paradise Towers* pioneered a whole new style of *Doctor Who*...



PART ONE

FIRST BROADCAST: 5 October 1987

A frightened girl runs down a passage in a futuristic, but dilapidated, high-rise. The girl, a Yellow Kang (Astra Sheridan), does not register the graffiti of a girl being threatened by two large, white claws.

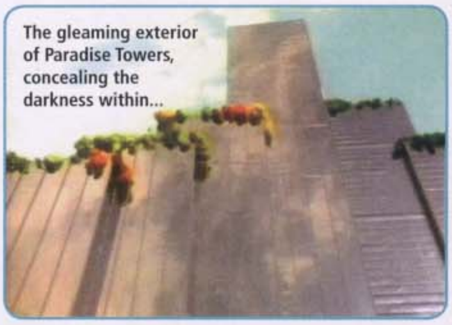
■ The script specifies the action takes place on Potassium Street. Later a Sodium Street is mentioned, so presumably the streets are named after elements (the 1989 novelisation also mentions a Nitrate Street).

■ The script says the Kang's costume is 'best described as kung-fu punk' suggesting the writer had in mind something along the lines of the children in the film *Mad Max Beyond Thunderdome* (1985) or the checkout hag street-gang in *The Ballad of Halo Jones* (1984), a comic strip by Alan Moore and Ian Gibson published in *2000AD*. Script editor Andrew Cartmel had suggested to prospective writers that they read the graphic novel as an example of the kind of storytelling he required. In the show, the Kangs' costumes are inappropriately clean and 'designed', resembling the outfits of the novelty punk group Toto Coelo, famed for their 1982 hit *I Eat Cannibals Part 1*.

In the TARDIS, Mel (Bonnie Langford) is enthralled by a travelogue on Paradise Towers.

■ The illustration upon which the title 'Paradise Towers' appears is the architect Le Corbusier's 1935 design for a *La Ville Radieuse* (The Radiant City), a hypothetical perfect city which would provide the architectural inspiration for Brasilia (see *Build High For Happiness* box-out on page 54). The music here is *Towers El Paradiso* by Keff McCulloch, released in 1988 as part of *The Doctor Who 25th Anniversary Album*.

■ These images suggest that *Paradise Towers* is one tower block, or one of several. Stephen Wyatt's Target novelisation *Doctor Who: Paradise Towers* (1989) describes it as 'a huge tower block forming a separate man-made planet'



The gleaming exterior of Paradise Towers, concealing the darkness within...

The Yellow Kang's pursuers give up the chase. Her relief proves short-lived, as a menacing shadow falls across her...

■ With 'Cowardly cutlet' and 'Leave it to the Cleaners' we are introduced to the slang developed ►

ESSENTIAL INFO

■ The second story of *Doctor Who*'s twenty-fourth season, *Paradise Towers* was the first to be commissioned by the show's newly-appointed script editor, Andrew Cartmel, and was written by a writer fresh to the show, Stephen Wyatt.

■ Commissioned on the 30 January 1987, Wyatt (left) wrote the first episode of the story – originally called *Paradise Tower* – and outlined the rest in six days; on 18 February he was commissioned to write the remaining three episodes, which were completed at a rate of two days each. Following Sylvester McCoy being contracted to play the Doctor on 26 February, the scripts were re-drafted to give the Doctor more humour, in the expectation that his portrayal would be along similar lines to that delivered by Patrick Troughton.

■ According to writer Stephen Wyatt, one of the inspirations for the story was the novel *High-Rise* (1975) by JG Ballard. However, the influence of this novel tends to

"This is the Great Architect returned to Paradise Towers. Bid him welcome. All Hail the Great Architect! All hail!"

J. G. Ballard
HIGH-RISE
'A hideous warning' The Guardian

be overstated; apart from the setting, the idea of a rooftop swimming pool and the notion of residents regressing into savagery and cannibalism, the similarities are few. Ballard's novel contains no teenage gangs and makes no mention of Caretakers or Cleaners; the characters in the novel are all affluent young professionals.

Instead, the main inspiration seems to have been drawn from real life; in past interviews, Wyatt has mentioned his own experiences of visiting friends in East End apartment blocks. As such, while the realisation and the performances may not have been particularly naturalistic, this story marks the beginning of a shift towards stories with realistic urban settings and topical social themes.

While the actors playing Pex and the Kangs were newcomers to television, the older parts went to highly-regarded thesps; Elizabeth Spriggs, Brenda Bruce and Judy Cornwell were all veterans of the Royal Shakespeare Company, while Richard Briers was well-known from his roles in *The Good Life* and *Ever Decreasing Circles*. After the role of the Deputy Chief had been turned down by Roger Daltrey of The Who, it was accepted by Edward Hardwicke (best-known for playing Dr Watson in *The Adventures of Sherlock Holmes*). However, Hardwicke had to drop out due to filming commitments, and the part was given to another RSC performer, Clive Merrison. Producer John Nathan-Turner joked that "We were thinking of putting a caption up at the end saying that the extra playing the third guard on the right was *not* a member of the Royal Shakespeare Company!"

The story was filmed on location at Elmsell House, Chalfont St Giles, Bucks on Thursday 21 and Friday 22 May, comprising of scenes in the swimming pool zone. This was followed by two studio recording sessions at BBC Television Centre; the first on Tuesday 4 and Wednesday 5 June, dealing with scenes in the square, the TARDIS and the Rezzies' flat; the second from Wednesday 17 to Friday 19 June, dealing with scenes in the Red Kangs' headquarters, the Caretakers' headquarters, the lift, Potassium Street and the basement. Television Centre had also been used the previous Sunday – Jim Broadbent had been playing the Doctor in a sketch for *Victoria Wood as Seen on TV*.

Incidental music for *Paradise Towers* was allocated to the composer David Snell. However, Snell's score was considered intrusive and monotonous, so composer Keff McCulloch was asked to step in as an emergency replacement; McCulloch had three days to provide the music for the first part and a week to complete the rest.

Paradise Towers was broadcast at 7.35pm on BBC1 on Monday nights against *Coronation Street* on ITV. The ratings were a slight improvement on the preceding story, *Time and the Rani*. However, despite a strong script and cast, in 2009 *Paradise Towers* was ranked at a lowly 193 in **Doctor Who Magazine**'s survey of fans' favourite stories. The story has attracted considerable criticism, with Richard Briers' performance as the Chief Caretaker being singled out as one of the story's major shortcomings...

by Stephen Wyatt for the Kangs. The most likely antecedents for this language are Nadsat, the argot used by teenagers in the novel *A Clockwork Orange* (1962) by Anthony Burgess and the futuristic slang in *The Ballad of Halo Jones* (in which 'blue-hot' is used as a synonym for 'cool'). The Kang's language is an ingenious mix of children's idioms ('scaredy cat'), mispronunciations ('carrydoor'), expressions derived from objects and signs around the building (the characters' names), negations reminiscent of Newspeak from George Orwell's *Nineteen Eighty-Four* (1949) such as 'unalive' and 'unyoung', invented synonyms ('brainquarters'), and reversals, such as 'out-look' for 'look-out'.

The Doctor (Sylvester McCoy) lands the TARDIS inside Paradise Towers. Mel suggests that, should they get separated, they should meet at the swimming pool – as a metal arrow whizzes into the wall behind them.

■ Unfortunately the arrow is barely visible on screen, making it appear that Mel is cringing in alarm at a startling burst of Keff McCulloch's incidental music.

■ The Doctor mentions he has jettisoned the TARDIS' own swimming pool, first seen in *The Invasion of Time* (1978). The TARDIS has acquired a new swimming pool by *The Eleventh Hour* (2010) - albeit in the library - and the Doctor suggests popping down to do a few laps in *Amy's Choice* (2010).

■ The rehearsal script suggested cutting to a model shot of the building before the TARDIS lands. It described Paradise Towers as 'a giant high-rise futuristic complex gone to seed. Filthy, dilapidated, overgrown with ivy-like vegetation, shattered windows'. It also directs that when the Doctor opens the TARDIS doors 'a pile of rubbish falls into the TARDIS.'

Back on Potassium Street, Caretaker 345 Stroke 12 Subsection 3 (Joseph Young) radios the Chief Caretaker, reporting evidence of 'wall-scrawl'. He then discovers the Yellow Kang's scarf.

■ The idea of naming characters after numbers is common in dystopian literature, though here it is given the twist that the caretakers are categorised in the same way as sections of their rulebook.

"Fingers crossed no-one's pee'd in the pool."

The Doctor and Mel are surrounded by the Red Kangs, a gang of young girls, and learn that there are also Blue Kangs and one remaining Yellow Kang. The Red Kangs Bin Liner (Annabel Yuresha) and Fire Escape (Julie Brennon) introduce themselves and perform a 'how you do' greeting.

■ Writer Stephen Wyatt included the Kangs at script editor Andrew Cartmel's suggestion. The idea of a brutish gang of teenagers is reminiscent not only of *A Clockwork Orange* - in which the 'droogs' are teenage boys - and *The Ballad of Halo Jones*, but also *Lord of the Flies* (1954) by William Golding and the *Star Trek* episode *Miri* (1966), in which a group of children left alone regress to primitivism and develop their own slang of 'grups' and 'onlies'.

■ The Doctor paraphrases the proverb 'clothes maketh the man'. The proverb is a translation of the latin *vestis virum facit;* often misattributed to Mark Twain, it actually dates back to the fifteenth century. This was a change from the rehearsal script's line, 'But clothes aren't everything, you know.'

The Young Caretaker radios the Chief Caretaker. He is watched by the Blue Kang Leader (Catherine Cusack) who phones her gang with the news that the last Yellow Kang is now 'unalive'.

■ In the Target novelisation, the Blue Kang Leader is eventually given a name - Drinking Fountain. We see what has happened to the Yellow Kang as a robotic Cleaner makes its way down a street, pulling a dustcart - from which protrudes a single foot.

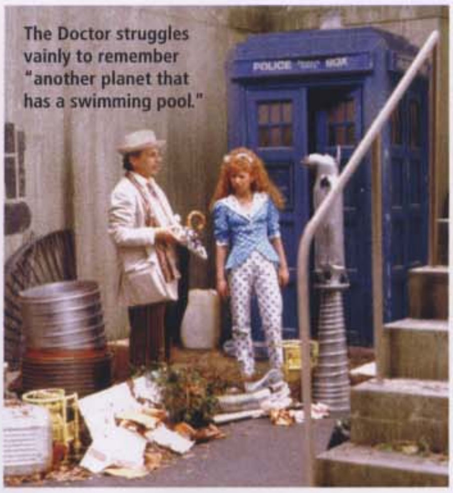
■ Stephen Wyatt's rehearsal script describes the Cleaner at this point as an unseen figure with 'large all-white legs' and 'white robot feet' pulling a 'gleaming white high-tech version of a dustcart'.

Having heard the Doctor and Mel talk of The Great Pool in the Sky, the Red Kangs decide to take them prisoner.

■ The idea of a mythical swimming pool on the top floor seems to stem from *High-Rise*. In the novel, the penthouse swimming pool and sculpture garden is a place of luxury, for the use of only the most prestigious residents. One of the characters in the novel, a TV documentary producer called Richard Wilder, becomes obsessed with a quest to ascend the tower and reach the swimming pool.

The Young Caretaker is grabbed by a Cleaner.

■ In the Target adaptation, we learn the Caretaker's radios are Mark 12 LDCEs (Long Distance


The Doctor struggles vainly to remember "another planet that has a swimming pool."

BUILD HIGH FOR HAPPINESS!

During the 1930s, the French architect Le Corbusier formulated a new approach to urban planning, based on communal housing blocks, presenting them in *La Ville Radieuse* in 1935. In the aftermath of the Second World War, this concept of creating 'streets in the sky' gained popularity in the UK as a solution to the nation's housing problems, particularly in the form of Brutalism, a functionalist style of architecture inspired by Le Corbusier. Based around poured board-marked concrete, the buildings would be quick and cheap to build and would have all the latest mod-cons. The main exponents of Brutalism in the UK were Ernő Goldfinger and Alison and Peter Smithson.

However, the buildings were often of substandard construction and poorly maintained, and were built so rapidly that by the time any design flaws were discovered, those designs had already been duplicated up and down the country. By the 1970s these tower blocks were associated with various social problems – in 1971 the BBC drama series *Doomwatch* even used 'urban neurosis' as the basis for one of its plots. Such buildings offered little privacy or security, and instead became linked with poverty, juvenile delinquency and vandalism. So in *High-Rise*, JG Ballard wasn't presenting a vision of a future but rather, as in his earlier novels *Crash* (1973) and *Concrete Island* (1974), he was exploring contemporary anxieties regarding the psychological impact of living in a modern urban landscape.

Kroagnon's motivation caricatures a criticism frequently (and rather unfairly) levelled towards Le Corbusier and the architects of the Brutalist movement – that architects were only concerned with creating grandiose projects and were ignoring the fact that people had to actually live in them. As the critic Lewis Mumford wrote in *Yesterday's City of Tomorrow* (1962) 'The extravagant heights of Le Corbusier's skyscrapers had no reason for existence except that they had become technological possibilities'; similarly, in *The Shock of the New* (1980), the critic Robert Hughes condemns the city of Brasilia as 'what you get when you design for political aspirations and not real human beings'.

It would perhaps be more accurate to say that many of these projects were given the go-ahead without sufficient regard being given to the social requirements of a community beyond simply somewhere to live, rather than it being the architecture style or the architects that were at fault.

Architect Ernő Goldfinger with London's Balfron Tower – the real Paradise Towers?

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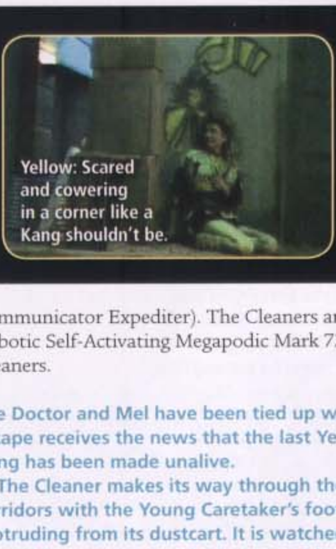
The Doctor with his new friends the Red Kangs. Who are, of course, the best.



Yellow: Scared and cowering in a corner like a Kang shouldn't be.

Caretaker number 345/12 Subsection 3.

"He wants to how-you-do."

Mel: tough cookie.

Communicator Expediter). The Cleaners are Robotic Self-Activating Megapodic Mark 7Z Cleaners.

'Tabby and Tilda are reminiscent of Aunts Sponge and Spiker from Roald Dahl's *James and the Giant Peach*...'

The Doctor and Mel have been tied up when Fire Escape receives the news that the last Yellow Kang has been made unalive.

The Cleaner makes its way through the corridors with the Young Caretaker's foot protruding from its dustcart. It is watched by an unseen figure who says he has a 'nice little snack' for 'daddy's little pet'. He's contacted by the Deputy Chief (Clive Merrison) who has located Red wallscrawlers. The unseen figure, the Chief Caretaker, orders the Caretakers to seize them!

■ The script describes the Deputy Chief as a 'plump pompous man of about fifty or so.'

The Caretakers swarm into Fountain of Happiness Square. Mel flees with the Red Kangs. The Doctor is taken prisoner by the Deputy Chief.

Mel becomes separated from the Red Kangs. She's greeted by an old lady called Tilda (Brenda Bruce) who invites her into her flat. Inside the flat, Tilda's friend Tabby (Elizabeth Spriggs) hurriedly disposes of the remains of their last meal. Mel enters the flat, where Tabby unties her. Mel learns she is in the company of two Rezzies.

■ The Rezzies are this story's other main similarity to the plot of *High-Rise;* in the novel, the residents of the tower block descend into primitivism and gradually run out of food. For a while, the character of Richard Wilder subsists on pet food, but at the conclusion of the novel, when Richard reaches the rooftop sculpture-garden, he is consumed by a tribe of women who have resorted to cannibalism.

■ The characters of Tabby and Tilda appear to have stepped out of a children's novel by Roald Dahl. Tilda is described as 'a tiny sweet-looking old lady, dressed somewhat bizarrely but apparently very friendly' while Tabby is her 'considerably larger but still sweet-looking friend'. They are reminiscent of Aunts Sponge and Spiker from Dahl's *James and the Giant Peach* (1961) and the method of their demise is similar to that of Veruca Salt and her father in *Charlie and the Chocolate Factory* (1964). The actresses' performance style reflects this theatrical, fairytale quality, being pitched at the level of comic opera.

■ Tabby and Tilda are shortened forms of old-fashioned forenames; Tabitha and Matilda.

■ It seems odd, bearing in mind Tabby and Tilda's true intentions, that they should untie Mel, though we later discover they wish to gain Mel's confidence in the hope she will return with a friend.

■ The script indicates that Tabby and Tilda give Mel 'odd-looking cakes' rather than the chocolate cookie seen on screen. As it is, one wonders why Tabby and Tilda have resorted to seeking out new sources of food if they have access to chocolate cookies; however, the alternative, that Mel is seen eating an 'odd-looking cake' of Tabby and Tilda's creation, would be too close to the bone...

Following the rulebook, the Deputy Chief agrees to let the Doctor rest 'for a while'. The Doctor is intrigued by some 'wall-scrawl' of a Kang being attacked. A Cleaner trundles menacingly towards them. As its claw swings out to attack, the Doctor suggests they run.

■ Presumably the Doctor has used the rulebook to persuade the Caretakers to untie his hands.

■ The Doctor's original scripted exclamation of 'Time and a half!' became 'By my two tickers!'

■ In the rehearsal script, this would have been the first occasion a Cleaner was seen properly. The script doesn't provide a detailed description, save for it being 'large, gleaming, white, with blades swishing away at its sides' and 'a large claw' which can shoot from its head. The script also states that ►

The Doctor tries to explain what boys are.

Left to right: the Doctor, Bin Liner, the Blue Kang Leader and Fire Escape.

as the Cleaner gives chase, it should be 'gaining on them'; a optimistic suggestion, given the decision to realise the Cleaners as slow-moving electric vehicles.

Tabby and Tilda tell Mel that Paradise Towers became home to 'all the youngsters and oldsters' while all the others had 'a war to fight or something'.

■ So how long ago has it been since the war? The script describes the Kangs as teenagers, whilst the novelisation has them as not being more than 'fifteen or sixteen'; even allowing for the fact that the actresses playing Kangs look a little older, it would seem to be about ten years, indicating that Tabby and Tilda's vagueness is an act.

■ It seems odd that Tabby and Tilda should be unaware of the building's swimming pool – unless they're trying to discourage Mel from searching for it (the novelisation makes it clear this is their intention).

■ Bonnie Langford attempts to come in too early with her line "Look, it's very kind of you."

A young man smashes in through the door, determined to save Mel from the old ladies, or to save the old ladies from Mel. This is Pex (Howard Cooke).

■ Pex's name is clearly a play on 'pectorals'. The script describes him as a 'Rambo-style figure' with 'gleaming muscles and rugged jaw'. So it's unfortunate that the intended discrepancy between Pex's appearance and his lack of courage is rather lost with the casting of Howard Cooke, a man of a lithe physique and Nick Heyward's hairstyle. Although his shirt and bandolier are not entirely dissimilar to that of Sylvester Stallone's character in *First Blood* (1982), his plastic space pistol doesn't compare to Sylvester's M60 machine gun.

The Doctor and the Caretakers escape into a lift, while Mel and Pex take their leave of Tabby and Tilda. The Doctor is observed in the Caretakers' headquarters by the Chief Caretaker (Richard Briers).

■ The script describes the Chief Caretaker as 'an elderly man in a frayed but flamboyant costume half way between a that of a South American dictator and a Chief Caretaker Commissionaire'. In the show, the costume is more of a caricature while the character's toothbrush moustache rather over-eggs the joke of him being a 'little Hitler'. Coincidentally, around the same time as *Paradise Towers*' broadcast, the consumer show *That's Life* introduced a 'Jobsworth of the Week' award for examples of officious behaviour; the award being a Commissionaire's cap similar to that of the Chief Caretaker.

> **'The "Great Architect" is a term used in Freemasonry for God.'**

Mel and Pex discover that the Blue Kangs have built a shrine to the Yellow Kang.

■ One of Mel's delightful quirks is her habit of superfluously mentioning a story's location; here she asks Pex what is happening in Paradise Towers.

The Doctor is led into the Caretakers' headquarters. The Chief Caretaker is delighted, believing the Doctor to be the Great Architect – and then orders him to be killed.

■ The 'Great Architect' is a term used in Freemasonry for God. Of which more later.

PART TWO

FIRST BROADCAST: 12 October 1987

■ The remaining three episodes each open with a shot of Oliver Elmes' photomontage of the exterior of Paradise Towers, the first time a story had its own unique opening visual since *Inferno* (1970).

The Chief Caretaker decides the Doctor should be given a 327 Appendix 3 Subsection 9 Death, but this is postponed as Caretaker 579 Stroke 14 Subsection 8 calls in with news that Caretaker 345 Stroke 12 Subsection 3 has been the subject of an unfortunate accident.

■ The obsession with bureaucracy, as well as being a topical piece of humour (also seen in the *Doctor Who* story *The Sun Makers* (1977)) suggests the influence of the author Franz Kafka, particularly his novel *The Castle* (1926). *The Castle* concerns a character called K and his attempts to gain access to a mysterious castle and its equally mysterious ruling authority, Klamm. However, the castle's staff prevent this by presenting more administrative barriers; yet despite the flaws in the system, they claim it to be flawless. *The Castle* and Kafka's work were a major influence on the Theatre of the Absurd; you can also see its influence in the TV show *The Prisoner* (1967-1968) and the film *Brazil* (1985) directed by Terry Gilliam, which depicts a bureaucratic dystopia in which an administrative error can make the difference between life and death.

Pex demonstrates to Mel that he's a finely-tuned fighting machine.

■ Although we hear the discarded light fitting smash, it's carefully kept out of shot.

The Red Kangs learn that another of their number, 'No Exit', has been made unalive.

■ No Exit presumably being the Red Kang who relayed the news about the Yellow Kang in Part One.

A Cleaner enters the basement with a Red Kang's foot protruding from its dustcart. It comes to a door marked 'No entry', which opens to reveal a smoke-filled room.

Rules is rules and idiots are idiots.

The Cleaner gains on the (stationary) Doctor.

What's behind the scary door..?

...Ooh! It's Bertha!

The Doctor convinces the Caretakers that their rulebook includes a rule that guards must stand up, close their eyes and put their hands on their heads, thus allowing him to make his escape.

■ The incidental music here is a chill-out version of the *Doctor Who* theme called *Guards of Silence*.

■ In the Target novelisation, the Doctor leafs through the rule-book, from AIR INTAKE to ZYGOPHYTES before pretending to study a page on WINDOW CLEANING.

Running through Paradise Towers, Mel and the Doctor narrowly avoid bumping into each other...

■ ... recalling similar 'farce' plotting in *The Romans* (1965). Note how atmospheric this story becomes the moment the incidental music stops.

The Doctor discovers some graffiti showing a Cleaner and mysterious door marked 'No Entry'.

■ The end of this scene was cut during editing, as it originally ended with the Doctor being unaware that a real Cleaner was creeping up behind him.

While reassuring the Caretakers that the Cleaners most definitely have not got out of control, the Chief Caretaker is informed that the Doctor has escaped.

■ A scene was cut during editing here, in which the Doctor sees the Cleaner and comments that 'you won't catch me the same way twice'. It then tries to kill him by spraying some 'evil-looking' smoke.

As they finish a meal, Tabby and Tilda are visited by a fellow Rezzie, Maddy (Judy Cornwell).

■ The script doesn't specify what Tabby and Tilda have been eating, but the novelisation makes it clear it's a 'a rat or a very large mouse'.

■ The Caretakers are very efficient; Tabby and Tilda's door has been replaced since Pex's visit.

■ The end of this scene was trimmed during editing; originally it ended with Tabby throwing their left-overs down the waste-disposal chute, which would 'gurgle in a rather alarming way'.

The deadly claw can be replaced by a feather duster, squeegee mop or dustbuster attachment hidden in a panel at the back...

The Doctor tries using a telephone but only succeeds in getting a hatful of coins issued by Kroagnon, the Great Architect.

As Cleaners approach, the Doctor tumbles through an unmarked door into the Red Kangs' headquarters.

■ The Doctor is now accompanied by an electro-funk version of the *Doctor Who* theme tune.

■ In the rehearsal script, this scene ends with the Doctor being threatened by the Cleaners, before cutting to the basement where we hear the Chief Caretaker's voice promising his pet that Daddy will coming down soon, followed by the following scene with Mel, before returning to see the Doctor fall into the Red Kangs' headquarters.

Mel and Pex are captured by Blue Kangs.

■ In the rehearsal script, this scene was followed by the Chief Caretaker in the basement, and then the next scene with Mel and Pex, before returning to see the Doctor waking up.

The Doctor awakes to finds himself at the mercy of the Red Kangs.

He asks the Kangs about the door belching out smoke, but they refuse to help. He inserts the coins into a vending machine, providing the Kangs with a can of refreshing 'Fizzade'.

■ The 'Fizzade' brand name wasn't specified in the scripts. The music here is *Drinksmat Dawning*.

The Chief Caretaker arrives in the basement to visit his "little pet". He asks if it enjoyed the nice Caretaker he sent it. It merely responds, "Hungry."

■ The script describes the pet as a 'mysterious large machine with mechanical jaws' with a 'flickering red light, like a malevolent eye' in the centre of a control panel, surrounded by 'blood stained' clothing, suggesting something more like a waste compactor than what was realised on screen.

■ This scene originally ended with the Chief Caretaker promising his pet the Great Architect.

■ The pet's catchphrase of 'Hungry' is also the catchphrase of The Wire in *The Idiot's Lantern* (2006).

■ The pet's voice was provided by Richard Briers, suggesting it has already developed a form of psychic bond with the Chief Caretaker (but see the later note regarding Kroagnon's real voice).

The Blue Kangs tell Mel that when the in-betweens sent the Kangs to Paradise Towers in a ship, Pex stowed away because he didn't want to fight in the war. The Kangs decide to release Mel.

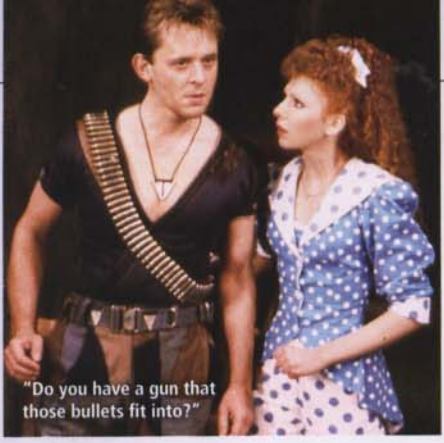
■ Another cut, this scene losing a few lines of Pex challenging to take on all the Kangs at once.

The Chief Caretaker harangues his Deputy for not apprehending the Great Architect.

■ Richard Briers' performance has come in for a lot of criticism, so what exactly is he trying to do? It seems both he and Clive Merrison have picked up on the fact that their characters are 'Theatre of the Absurd' constructs and are playing them in a deliberately exaggerated manner – in an ►

interview, Briers described the part of the Chief Caretaker as 'an outrageously theatrical creation'.

■ The 'Theatre of the Absurd' refers to a number of plays from the mid-twentieth century, including those by Samuel Beckett, Eugene Ionesco and Harold Pinter. Frequent themes include characters being trapped in a stagnant, ritualised form of behaviour, the breakdown of language into jargon, being preyed upon (and/or awaiting help from) unseen forces. This describes the predicament of the Chief Caretaker and the Deputy Chief; we have no sense of their past, they are dedicated to bureaucracy, and are preyed upon by Cleaners, and have a co-dependent, but sadistic, working relationship. Their situation approximates to Ben and Gus in Pinter's *The Dumb Waiter* (1957), a pair of hit-men whose ambiguous power-relationship is interrupted by mysterious demands for food from the speaking-tube of a dumb waiter, and also Vladimir and Estragon in Beckett's *Waiting for Godot* (1953). In this play, the characters are trapped waiting for Godot, just as in *Paradise Towers* the Chief Caretaker and the Deputy Chief await the Great Architect (which, as already mentioned, means they are effectively waiting for God.)


"Do you have a gun that those bullets fit into?"

Mel finds her way back to Tabby and Tilda's flat.

■ As scripted, this scene ended on the rather more sinister line, "You'll never guess who's arrived for tea." The rehearsal script then follows this with a scene of Pex alone, desperately searching for Mel.

An alarm sounds as the Red Kangs' headquarters is discovered by Caretakers.

■ The rehearsal script includes a cutaway to the caretakers locating the unmarked door.

■ The Target novelisation mentions that the Caretakers are using a G9H Suspect Tracker (a considerable improvement on the G8H).

After tea and crumpets, Mel attempts to leave. But Tilda seizes Mel with a home-knitted net and Tabby menaces her with a toasting fork!

PART THREE

FIRST BROADCAST: 19 October 1987

The Doctor persuades the Kangs to leave their headquarters, while he stays to delay the Caretakers.

■ The Doctor's "Shoo" replaces a clunky speech in the script where he outlines his plan in great detail.

■ A short scene following this was cut, in which the Deputy examines the recently-cut door and observes "According to Rule 456B Subsection 9, that should just about do it."

As Tabby and Tilda prepare to cook her, Mel spots a Cleaner claw emerging from the waste-disposal unit. Tabby investigates – and is dragged into the unit. Blaming Mel, Tilda turns on her – as Pex bursts in through the door. Tilda backs towards the waste-disposal unit and is dragged inside.

■ In the rehearsal script, both of the Rezzies lose their balance and fall *down* a waste disposal chute as they are grabbed by the claw. The script also specifies that Tilda's death should be accompanied 'by much chomping from the unit'.

The Deputy Chief opens the door to the Kangs' headquarters to discover the Doctor alone there.

■ A line was cut from this scene, the Doctor explaining, "I found this cosy little hole just by accident, some sort of broom cupboard I suppose, but ideal for a little snooze." The end of the scene was also cut – as the Doctor is led away, Bin Liner and Fire Escape emerge from hiding to follow him.

Mel discovers a map in the Rezzie's flat, showing the pool on floor 304 but omitting the basement,

Tabby and Tilda have Mel over for dinner.

BLANK WALLS AND CLEANERS!

A Kang dictionary...

All Hail – Also used by the Caretakers; to give praise.
Alleviator – Secret elevators used by Cleaners.
Arrowgun – The Kang's ice-hot crossbow weapons.
Blank Walls and Cleaners! – A horrified curse.
Brainquarters – The Kang's base.
Build High For Happiness – A greeting and parting ritual, based on a game of one-potato-two-potato.
Carrydoor – A corridor.
Cowardly Cutlet – A scaredy cat.
Eye-Spy – Either the person on look-out duty or the periscope used to do so.
Hide-In – A hide-out or brainquarters.
High Fabshion – Exceedingly stylish.
How You Do – A greeting, based on a game of pat-a-cake.
Ice-hot – Cool; exceedingly splendid.
Kang – A gang member. Red Kangs, Red Kangs, Red Kangs are best.
Mayhaps – An archaic word meaning 'perhaps' which has come back into vogue.
Musclebrain – The Kang's uncomplimentary nickname for Pex.
No Ball Games, No Flyposts – The rules of Paradise Towers.
No Go – A place of danger.
No To-Do – No argument.
Old Ones – The Rezzies.
Outgoing – An attempt to leave or escape.
Outlook – A look-out.
Outway – Exit/escape route
Rezzies – The Old Ones.
Rubberneck – An uncomplimentary term for an Old One.
Scaredy Cat – A Cowardly Cutlet.
Ship-Shape And Ready – All prepared.
Sound And Safe – Alive and in no danger.
Talkiphone – The phones fitted throughout Paradise Towers.
Taken to the Cleaners – Killed or abducted by the Cleaners.
The Great Pool in the Sky – A mythical place on floor 304 where the unalive go.
Tied and True – Firmly secured.
Unalive – Deceased or disappeared.
Unbrave – Used by Pex to describe his previous lack of courage.
Untruth – Something which is false.
Unyoung – Too old to be a Kang but not old enough to be an Old One.
Wallscrawl – The Kang's ice-hot artwork.
Wallscrawler – What the Caretakers call the Kangs.
Ware Tongue – Watch your words.
Wipeout – To make unalive. Wipeouts are forbidden.
Yawny – Boring, tedious. Like the Old Ones.

LEARN TO SPEAK KANG

saying 'Entry forbidden to all residents of Paradise Towers on pain of death'.

■ In the rehearsal script Mel 'pulls out a large futuristic mousetrap' before discovering the map.

In the Caretakers' headquarters, the Chief Caretaker is watching a Caretaker being killed by a Cleaner on the monitors when the Deputy Chief brings the Doctor.

■ Clive Merrison names the disappeared Cleaner as Number 97 Stroke 2 Subsection 9; the script has him as Number 97 Stroke 9 Subsection 5.

Mel and Pex return to the square, unaware they are being trailed by a Cleaner.

■ Mel disapproves of the Kangs' graffiti on the TARDIS. This was not the first time the TARDIS had been written on – Professor Rubeish chalks calculations on it in *The Time Warrior* (1973/4) and the Doctor does likewise in *The Leisure Hive* (1980). Later it would be painted pink in *The Happiness Patrol* (1988) and sprayed with the enigmatic words 'Bad' and 'Wolf' in *Aliens of London* (2005).

■ At the time *Paradise Towers* was made, graffiti culture was still a relatively new phenomenon; although graffiti had been around for millennia, in the 1970s with the advent of aerosol paint it became something of a youth craze, particularly in New York. By the 1980s it had spread to the UK, where it was emblematic of growing social problems such as gang culture and youth unemployment.

The Chief Caretaker tries to interrogate the Doctor but the Doctor ends up interrogating him. The Deputy Chief interrupts with the news that two Rezzies have disappeared down a waste disposal unit. Reluctantly, the Chief Caretaker goes to investigate.

■ The business with the Doctor and Chief Caretaker changing places during the interrogation was unscripted and added during rehearsal.

■ Various lines were cut from this scene, including the Chief Caretaker's wry observation, "Why do things like this always happen at the most inconvenient moment?"

Pex and Mel escape into a lift – only for Pex to tell Mel that they could be stuck in there for hours.

■ In the rehearsal script, Pex explains the problem in more detail: "The lifts only take one instruction at a time... [after the buttons are pressed] the lift will have to go to all those floors before it'll get to the one we want to go to."

The Doctor is so engrossed watching the Paradise Towers prospectus (voiced by Simon Coady) he doesn't notice Fire Escape and Bin Liner entering, overpowering, and tying up the Caretakers.

■ The footage seen in the Paradise Towers prospectus was largely taken from the *Trouble in Utopia* episode of the 1980 Robert Hughes documentary *The Shock of the New*. The opening shots are of the Centenary Hall in Breslau (now Wroclaw) in Poland designed by Max Berg. There are then shots (not taken from the documentary) of the interior of the East Building of the National Gallery Of Art in Washington designed by I M Pei followed by various unidentified skyscrapers taken from *The Shock of the New*. The music is *Newsreel Past* by Keff McCulloch.

■ The Doctor's line 'That's the most intelligent thing he's said so far' was added during rehearsal.

The Chief Caretaker visits Tabby and Tilda's apartment, and persuades their neighbour, Maddy, to keep quiet about what happened to them in return for being allocated their flat.

■ How does Maddy know that Tabby and Tilda have disappeared down the waste disposal chute? As far as she's concerned, they've merely vanished without trace.

"I don't think it's seen us."

"Hungry!" The Chief Caretaker is fed to his own 'pet'!

'Some situations in *Paradise Towers* reflect Pinter's *The Dumb Waiter* and Beckett's *Waiting for Godot...*'

The Doctor, Fire Escape and Bin Liner return to the Red Kangs' headquarters, where the Doctor resumes viewing the prospectus. The Doctor's memory is jogged when it mentions Miracle City.

■ The rehearsal script also lists Perfection Park amongst Kroagnon's architectural achievements.

■ In the 1989 Target novelisation, after the Illustrated Prospectus of the Towers mentions that 'Once you've tasted the Paradise Towers experience you won't want to change it for any other', the Doctor thinks 'personally he'd have exchanged it for a weekend locked in a hotel room with the Daleks'.

Mel and Pex find themselves in the basement; they hear a voice growling "Soon I shall be free!"

The Doctor tells the Kangs about Kroagnon; he believes he may be somewhere in Paradise Towers.

■ The Doctor's speech about Kroagnon differs significantly from the rehearsal script. In the script, it is explained that Kroagnon initially refused to finish Miracle City and move out; this is why Kroagnon was trapped in the basement of Paradise Towers, because he was refusing to finish it and move out (and not, as recounted in the episode, to *prevent* him from finishing it). This explains why Kroagnon has been trapped with the technology with which to perform 'corpoelectroscopy' – he was ►

You're rubbish! The Rezzies get their just desserts...

A regulation 13 appendix 2 final conversation

31st floor: perfumery, stationery and leather goods, wigs and haberdashery.

"Argh! Quick! Roll titles!"

WHERE ELSE HAVE I SEEN...?

RICHARD BRIERS (1934-) Chief Caretaker

TV appearances include: *Marriage Lines* (1961-1966) as George Starling; *Roobarb (1974)* as Narrator; *The Good Life* (1975-1978) as Tom Good; *Ever Decreasing Circles* (1984-1989) as Martin Bryce; *Monarch of the Glen* (2000-2005) as Hector MacDonald; *Extras* (2006) as himself; *Torchwood: A Day in the Death* (2008) as Parker.

Film appearances include: *Watership Down* (1978) as Fiver; *Twelfth Night* (1988) as Malvolio; *Henry V (1989)* as Bardolph; *Much Ado About Nothing (1993)* as Leonato; *Hamlet (1996)* as Polonius; *As You Like It* (2006) as Adam.

CLIVE MERRISON (1945-) Deputy Chief

Other *Doctor Who* appearances: *The Tomb of the Cybermen (1967)* as Jim Callum.

Television appearances include: *Shine on Harvey Moon* (1982-1985) as Dick Elliott; *The Kit Curran Radio Show* (1986) as Damien Appleby; *How Do You Want Me?* (1998-1999) as Norriswood.

Film appearances include: *Heavenly Creatures* (1994) as Henry Hulme; *An Awfully Big Adventure* (1995) as Desmond Fairchild; *The English Patient* (1996) as Fenelon-Barnes; *Saving Grace* (2000) as Quentin Rhodes; *The History Boys* (2006) as Headmaster.

JUDY CORNWELL (1940-) Maddy

Television appearances include: *Keeping Up Appearances* (1990-1995) as Daisy; *Persuasion* (1995) as Mrs Musgrove; *EastEnders* (2007-2008) as Queenie Trott.

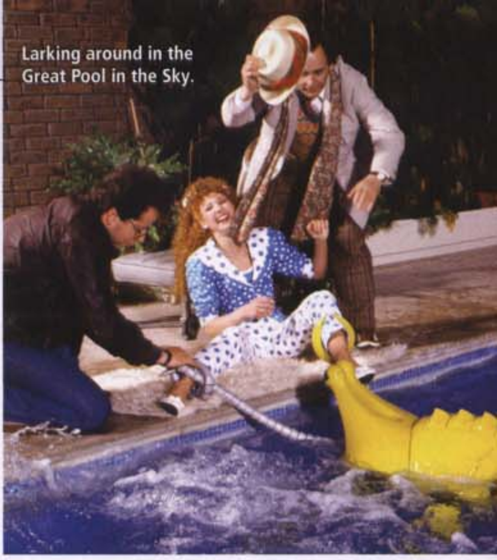
Film appearances include: *Santa Claus The Movie* (1985) as Anya.

NISHA K NAYAR Red Kang (uncredited extra)

Other *Doctor Who* appearances: *Bad Wolf/The Parting of the Ways* (2005) – Female Programmer

Television appearances include: *The Buddha of Suburbia* (1993) as Jamila; *The Story of Tracy Beaker* (2002-2007) as Elaine; *Cracker* (2006) as DS Saffron Saleh.

Film appearances include: *Bhaji on the Beach* (1993) as Ladhu; *Different For Girls* (1996) as Anglea; *The Principles of Lust* (2003) as Olivia.



Larking around in the Great Pool in the Sky.

expecting to be betrayed and thus prepared a means of escape.

In the basement, Pex manages to get the lift working and he and Mel begin to ascend.

■ The incidental music gives the impression that Pex creates a 'synth stab' sound whenever he kicks the elevator controls.

The Doctor is trying to persuade the Red Kangs to show him the door with the smoke coming out of it, when the Blue Kangs burst into the headquarters, declaring they have won the game.

■ The Doctor mentions another Red Kang, 'Air Duct'; in the rehearsal script, the Doctor only asks Fire Escape and Bin Liner to accompany him.

The Doctor, Bin Liner, Fire Escape and the Blue Kang leader head for the basement.

Mel and Pex arrive at floor 304 and emerge to discover a gleaming swimming pool. Mel can hardly wait to go for a swim – unaware that within the pool lurks a sinister yellow pool-cleaning robot.

■ In the rehearsal script, this scene ends with Mel and Pex seeing a 'blinding bright light' outside the elevator and hearing 'soft muzak'. Everything else that happens in this scene was originally intended to take place at the beginning of Part Four. Regarding the cleaning robot, the rehearsal script merely says 'a sinister looking metal periscope surfaces just for a moment before sinking back into the pool'.

■ Mel has been terrorised by cannibalistic old ladies and homicidal cleaning robots, and yet the moment she gets a whiff of swimming-pool chlorine she becomes convinced she's perfectly safe!

The Doctor and the Kangs arrive in the basement just in time to see the Chief Caretaker confronting his pet. Screaming in agony, the Chief Caretaker disappears from view as a tube descends over him; the Doctor is grabbed by a Cleaner.

■ As scripted, this scene is substantially more horrific; as 'a long snake-like wire with a fang-like futuristic plug on it unfurls from the side of the control panel', which snakes towards the Chief Caretaker before striking him, causing him to 'scream and fall forward, lighting up as though electrocuted'. The Doctor's horrified reaction would have been the final shot of the episode.

PART FOUR

FIRST BROADCAST: 26 October 1987

The Doctor is rescued as the Blue Kang fires an arrow at the Cleaners; the Doctor and the Kangs race to the lift.

■ We don't see the arrows sticking into the Cleaners. The incidental music now gives the impression that it is the Blue Kang's crossbow that makes the 'synth stab' sound.

The Chief Caretaker emerges from the tube, his body possessed by Kroagnon.

■ As scripted, this scene followed the scene where the Doctor and the Kangs catch their breath (and thus the Chief Caretaker's emergence follows the Doctor's line, "He's bound to show himself in one form or another"). The rehearsal script describes the Chief Caretaker as having transformed into a 'zombie-like body' with his face 'pale and strangely-coloured, his movements robotic and his voice more mechanical and much much softer than before'. His uniform is 'now glistening and new' and 'the fang-like plug with the wire is still attached to his neck'. Perhaps mercifully, a large part of his speech was cut; originally he lamented that "Paradise Towers has become filthy, crumbling, and broken-down, a disgrace to me, the Great Architect who built it. And who is responsible for this disgusting mess? People are responsible, that is who. Dirty, untidy creatures of flesh and blood who should never have been allowed to pollute this beautiful environment."

■ Sadly, Richard Briers goes against the script direction to make the possessed Chief Caretaker's voice 'much much softer' and instead plays the part in a manner reminiscent of a 'gumby' from *Monty Python's Flying Circus* (1969-1973). In a 1970 episode these 'gumbies' introduce a sketch about an architect who designs tower blocks in the knowledge they are liable to collapse; this is a good illustration of how such housing projects had fallen out of favour by the 1970s, particularly following the partial collapse of the Ronan Point tower block in 1968.

The Doctor and the Kangs catch their breath. Meanwhile, in the swimming pool, Mel is grabbed by the pool-cleaning robot.

■ The rehearsal script indicates that only a 'huge metallic Cleaner-style claw' should be visible.

Back at the Kang headquarters, the Doctor persuades the Kangs to head for the pool in the sky.

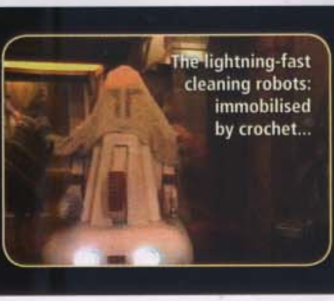
■ The beginning and end of this scene was cut. It begins with Bin Liner – on the phone – saying "Fire Escape says Cleaners are on floor twenty-three in force full," which sets up the Doctor's line "He's taking over the towers floor by floor." It ends with the Doctor saying "You've got to forget your old fears. We need time to think and plan. The Cleaners could be here in any time at all at the rate they're going. The pool in the sky is the only place we can go. Mel will be there. We will be safe."

Mel is far from safe, struggling with the pool-cleaning robot. She screams at Pex to hand her his gun, which she uses to put the robot out of action.

Chief Gumby Caretaker: "My brain hurts!"

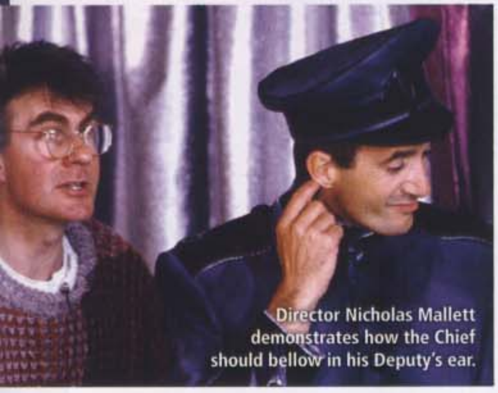
Attachment for scooping up leaves around the back.

The Great Architect: mad as a bag of spanners.



The lightning-fast cleaning robots: immobilised by crochet...

They had to squeeze behind the TARDIS to do that.



Director Nicholas Mallett demonstrates how the Chief should bellow in his Deputy's ear.

'Sadly, Richard Briers goes against the script direction to make the possessed Chief Caretaker's voice much, much softer...'

■ In the rehearsal script, before Mel shoots the robot, she tries thumping it with the gun. After Pex points out that he did warn her, Mel replies, "I know. Somebody somewhere doesn't like the idea of people enjoying a nice quiet dip in the pool, do they?"

The Deputy Chief gives the order that all caretakers should return to base as fast as they can.

■ The beginning of this was scene was cut, with the Deputy Chief attempting to contact the Chief Caretaker. Also cut was the scene that followed it, in which Caretaker 49 Stroke 7 Subsection 3 is trapped by two Cleaners before Kroagnon emerges from the smoke saying, "Orders is orders and your Chief Caretaker wants you to stay. After all, we all have a duty to make sure Paradise Towers is made thoroughly clean, don't we?"

Back at the pool, Mel is relieved when the Doctor turns up with the Kangs. The Kangs tease Pex for being scared to kill the Cleaner. Pex is about to leave when Maddy and two other Rezzies arrive.

■ More exposition was cut from this scene, as well as Mel's observation that filling a swimming pool with mechanical killers "shows rather a warped sense of humour."

In the Caretakers' headquarters, the Deputy Chief sees what has become of the Chief Caretaker, and is finally convinced that it's time to stop following the rulebook and flees.

At the pool, Maddy apologises for the way the Rezzies have behaved towards the Kangs, before the group is joined by the Deputy Chief. Meanwhile the Chief Caretaker crosses each floor off on a map with red pen as it is cleared of "messy creatures".

■ Another cut line - the Chief Caretaker wondering about the Doctor's true identity.

The Rezzies, Kangs and Deputy Chief make plans to overpower the Cleaners.

■ Some plot-hole filling exposition was cut from this scene, the Doctor making it clear regarding the Cleaners that "Once Kroagnon is defeated, they will present no danger."

The Chief Caretaker attempts to check on the Swimming Pool Zone, but surveillance is not allowed.

■ The voice denying surveillance was played by Richard Briers; in the script, it specifies that this is the real voice of The Great Architect, suggesting that Kroagnon did not adopt the Chief Caretaker's voice when he was imprisoned in the basement but that they already sounded very alike.

The Doctor offers himself as the bait to lure Kroagnon into a trap – but first they need someone to fetch Kroagnon. Pex bravely volunteers.

■ The Doctor goes into more detail in the rehearsal script. After "Kroagnon likes to be appreciated by his equals," he adds, "Even better if after they have appreciated his cleverness, they can be outwitted and destroyed. I think if he had the chance of meeting such a person, he'd leave his lair to meet them. Particularly if he was curious to find out their precise identity."

The Doctor contacts Kroagnon, offering to give him suggestions on how to improve Paradise Towers.

■ As scripted, this scene ends with Kroagnon using his red pen to scribble violently over the fading image of the Doctor on the screen. Such is his anger, even the Great Architect is creating graffiti!

Working together, the Rezzies and Kangs overpower a Cleaner, while back at their headquarters, the Kangs make Pex an honorary Kang. Pex gives up his gun to Mel.

■ The Blue Kang's line, "Come on then, to the next one!" was added during rehearsal, while a section was omitted where Bin Liner is seen handing Pex the explosive charges he uses later in the episode.

Pex contacts Kroagnon, offering to lead him to the Doctor, while the Doctor and Mel put the finishing touches to booby-trapping the door of the Red Kang headquarters. But as Pex leads Kroagnon through the streets, he loses his nerve and suggests they hurry.

■ At this point the script indicates that the Chief Caretaker's eyes should look 'like those of the mechanical machine in the basement'.

■ Now the incidental music gives the impression one of the Blue Kangs makes a clanging noise with her wrist.

■ A short, dialogue-free scene of the Doctor and the Deputy Chief examining the door was cut.

Mel and Bin Liner leave the Kangs' headquarters as, on the other side of the booby-trapped door, the Doctor and the Deputy Chief are surprised by the premature arrival of Pex and Kroagnon.

■ Bin Liner mentioning the trip-wires by the door was added during rehearsal.

The Doctor tries not to laugh at Kroagnon's spray tan...

As the Kangs, Mel and Deputy Chief back away, the Doctor tries to trick Kroagnon into moving closer to the door. It falls open, but Kroagnon doesn't slip through. Instead, he grabs the Doctor and starts whacking him against the wall. Pex attempts to flee, but after a look from Mel, he runs back, pushes the Doctor aside, and launches himself at Kroagnon with the explosives. They are both consumed in a massive explosion.

■ Much of the detail of this scene was worked out in rehearsal - the script doesn't have the Doctor being knocked unconscious. The music is Keff McCulloch's stirring *The Making of Pex*.

Later, in the Fountain of Happiness Square, the Rezzies, Caretakers and Kangs hold a ritual in honour of Pex, who sacrificed his life for the towers. Having cleaned their graffiti from the TARDIS, the Kangs make the Doctor an honorary Kang, presenting him with a sash of red and blue. The Doctor and Mel depart in the TARDIS – revealing on the wall behind it the words 'Pex lives'.

■ The graffiti above 'Pex lives' in the programme shows Pex's gun crossed out. It's not clear on-screen, but the script describes it as 'Pex's weapon and a Blue Kang and a Red Kang sash interlinked.'

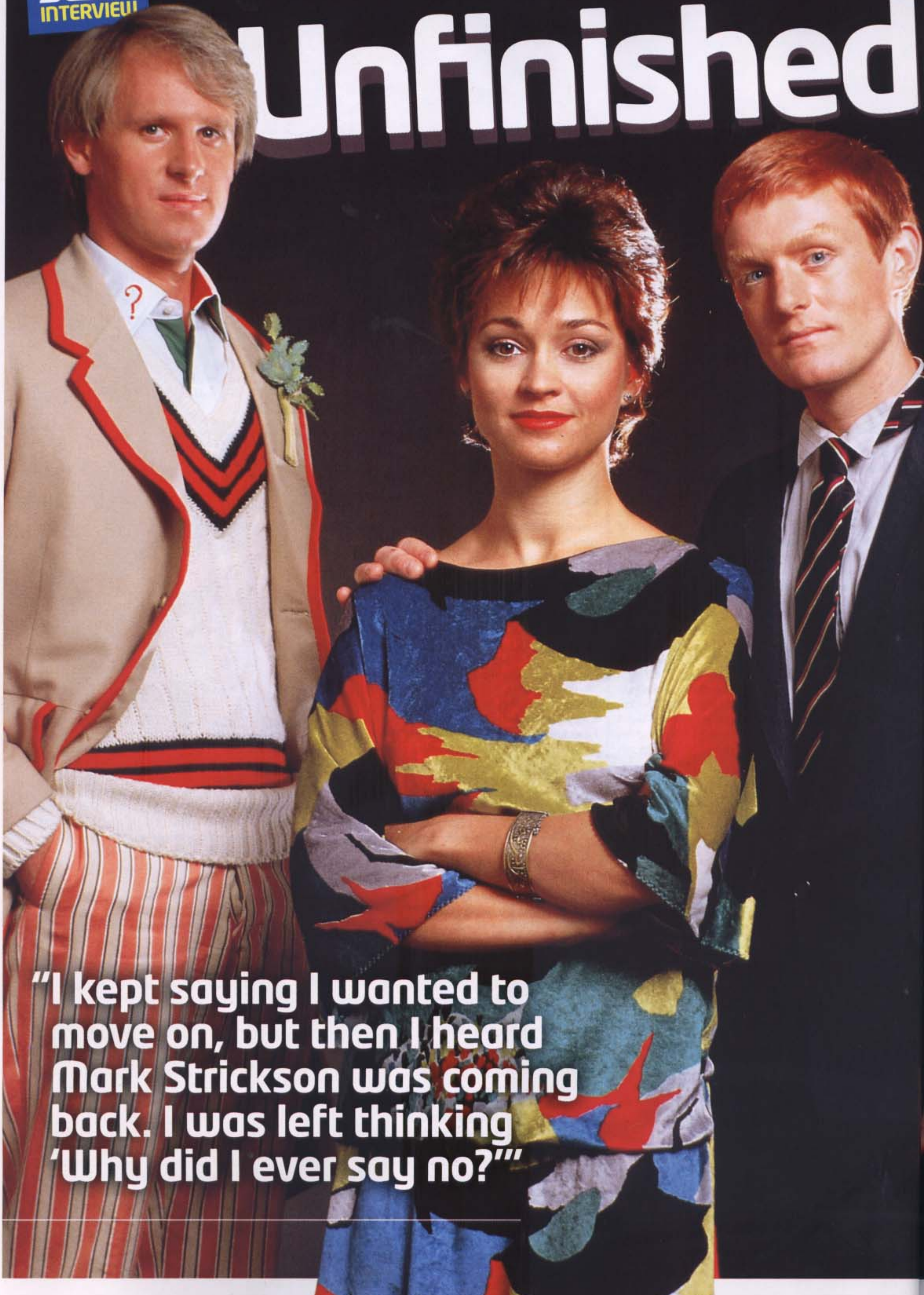
■ The incidental music here is *Goodbye Doctor.* DWM

FURTHER INFO

VHS
COMPANY BBC Video
YEAR 1995
CAT NO BBCV 5686
AVAILABILITY Deleted

NOVEL
COMPANY Target Books
YEAR 1988
Book No 134
AUTHOR Stephen Wyatt
AVAILABILITY Out of print

Unfinished

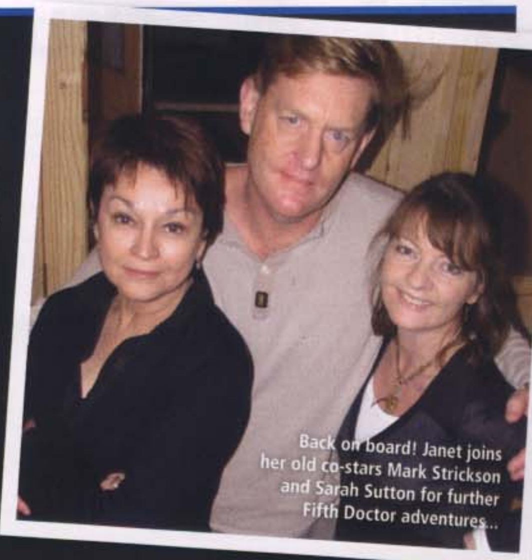


"I kept saying I wanted to move on, but then I heard Mark Strickson was coming back. I was left thinking 'Why did I ever say no?'"

Business!

Companion, air hostess, mouth-on-legs... Tegan is back! On DVD and in audio dramas actress Janet Fielding vowed she'd never make. DWM finds out what changed her mind...

Interview by **BENJAMIN COOK**



Back on board! Janet joins her old co-stars Mark Strickson and Sarah Sutton for further Fifth Doctor adventures...

"I don't think I'd be very good at it. I don't think I've got a great voice... I don't know, I might – I might – do a Big Finish. When Hell freezes over!"
Janet Fielding **DWM 353**

Outside Miles Bar in Ramsgate, Kent, it's cold, grey, and raining – pretty much what you'd expect from an English seaside town in the middle of January. Inside Miles Bar, amid the smart décor and moderately comfortable seating, Janet Fielding – shorter than I remember her, and full of spiky, I-know-something-you-don't charm – is sat nursing a mug of green tea, and probably wondering how far we'll get into this interview before I remind her of something she said last time we met, something about Big Finish, something about Hell freezing over. You know...?

In the event, it's about ten seconds. I would have done it sooner, but my tape recorder fell over and I had to prop it back up again, and check it was still recording, which took up a good – what? – six or seven seconds. You see, the last time I interviewed Janet, in November 2004, she definitely said – well, check out the quote at the top of this page to see what she definitely said, but it's fairly conclusive. Or so it seemed. Six years down the line? "I don't know what your first question is going to be," states Janet, in her native, nasal Australian tone, "but I can probably guess."

Yup folks, Hell hath frozen over, eager young demons in legwarmers and woolly hats are ice skating on the Acheron, and – can you believe it? – Janet has joined Big Finish's rep company of former *Doctor Who* regulars reprising their small-screen roles in original audio dramas. She explains what brought her to this point: "Well, you know how when you make a decision, there's a 'no' column and a 'yes' column? The 'no' column was very long, and then it just... got shorter. When Gary Russell [Big Finish producer, 1998-2006] was leaving, I said I'd do his last one, as a present to him – and I'd only do that one. It seemed like a good idea."

Released in September 2006, *The Gathering*, written by Joseph Lidster, reunited the Fifth Doctor with a 46-year-old Tegan, who'd long since left her TARDIS-travelling days behind. "I had a good time doing it," says Janet, "although I had some doubts about the story. I was a little concerned about some elements of the character, because she was a bit nasty, wasn't she? Tegan is feisty and bolshie, but actually she's quite kind.

"People kept asking me to do more," continues Janet, "and I said no. I wanted to move on. I wasn't an actor anymore. Also, I'd been an agent, and I didn't think it appropriate [to act in Big Finish plays] if I were agenting. But then I heard that Mark was coming over from New Zealand..." Mark Strickson played Turlough opposite Janet on TV. "I hadn't seen him for years. The 'yes' column just got longer than the 'no' column. I was left thinking, why did I ever say 'no'? So I agreed to do some more."

Joining the TARDIS in 1981's *Logopolis*...

Janet with her first Doctor, Tom Baker: "He wasn't nice to me."

Janet recorded three further plays – Jonathan Morris' *Cobwebs*, Stephen Cole's *The Whispering Forest*, and Marc Platt's *The Cradle of the Snake*, released between July and September 2010 – opposite not only Davison, but this time Strickson and Nyssa actress Sarah Sutton, too. The TARDIS crew of February '83, reunited after 27 years! Some people say that the acting bug never really leaves you. "Maybe they're better actors than I am," snorts Janet.

But she's enjoyed playing Tegan again, hasn't she? There must have been moments when she thought, I miss this.

"Oh sure. Even when I was an agent, when I was analysing a script or talking to a client about a production, sometimes I'd think, actually, I miss this. But I don't really miss it. No, I just don't. And I hate listening to myself. I never listen to them [her Big Finish plays]. Absolutely not. Forget it. I can't imagine anything worse. It's bad enough when I hear my voice back when we're checking sound levels."

Has she always been like that?

"Yep."

Didn't she even watch her TV episodes go out, in the 80s?

"No, you had to. But I didn't like it. I hate looking at pieces of work I've done. I'm working too hard. I hate it when I see an actor working. I like it to appear effortless, as though they're gliding in the part. I don't feel that I was ever that good at it, certainly not good enough to sustain a career in it. I sustained it [on *Doctor Who*] for three years, but I look at my work now and just think, oh my *God*. I would choose to do so much of it differently. But it's undeniable that it's a character that resonated with fans. Generally speaking, if you like that Lizzie Sladen-type character [Sarah Jane Smith, played by Elisabeth Sladen], you liked my character, too – and a lot of people seemed to. Maybe I can't see things that are obvious to them."

Over the Christmas period, Janet recorded yet another three Big Finish plays – the first of which, Alan Barnes' *Heroes of Sontar*, will be released this April – as well as a fourth, top-secret production the day before our interview. "It's a Chris Bailey story," she enthuses, but then stops dead. "Am I allowed to say that?"

Um...

"Oh crap."

Okay, it isn't as top-secret as it was a moment ago. But still, isn't this exciting?! Big Finish has unearthed, adapted and recorded *The Children of Seth*, the legendary 'unmade' third *Doctor Who* story from the pen of Christopher Bailey. This is the man who wrote acclaimed 1982 serial *Kinda*, and its not-quite-so-acclaimed-but-still-really-good 1983 sequel *Snakedance* – both of which, as it happens, are included in March's *Mara Tales* DVD box set. Is the Mara in *The Children of Seth*? ►

"There's no Mara in it," says Janet, "but there are lots of other interesting ideas. It's really good, I think. He has a wonderful mind, Chris Bailey. I always like them when there's an interesting dilemma at their heart. And fabulous casts – I remember *Snakedance*, with Collette O'Neil [Tanha], Martin Clunes [Lon], John Carson [Ambril]... just wonderful. They were knockout stories. I don't usually remember much about individual stories, but I remember those two."

Peter Davison summed it up best: "It was good for Janet, because it gave her something more to do than just raise her eyebrows and get pissed off with the Doctor." Basically, Janet's turn in *Kinda* is rather good.

"Ohh bless. Well, that's nice of you to say so. Thank you."

My cynicism sensors are tingling. Does Janet not rate her performance in *Kinda*?

"Well, it's hard for me to tell. I enjoyed doing those two stories, but I don't like assessing my own performance. But I remember the ones that Eric Saward [script editor, 1982-86] wrote, because they were always about the same thing: 'this is how an event in English history really happened. It was aliens what done it.' It's a really great conceit, that." Saward wrote Season Nineteen's *The Visitation* (in which it's revealed that the Terileptils started the Great Fire of London) and *Earthshock* (in which the Cybermen cause the extinction of the dinosaurs), as well as Tegan's swansong, *Resurrection of the Daleks*, in Season Twenty-One – which Janet ranks amongst her all-time favourite stories.

In fact, Janet's 65 episodes encompass many of *Doctor Who*'s most enduringly popular and casually brilliant adventures – as well as some real stinkers, obviously. In general, how does Janet feel her era stands up today?

Snakedance's fabulous cast.

"I've always felt, even at the time, that four-part stories just didn't work. That four-part structure is too rigid. It requires a cliffhanger at the end of Parts One, Two and Three, and that's a lot. Personally, I think 45 minutes is the perfect timeslot in which to tell a story. That's one of the reasons why *Doctor Who* works so well today."

How would Janet describe Tegan to today's viewers, who may not have seen any of her episodes?

Janet thinks. "She was take-no-prisoners, intensely practical, feet on the ground. There's an element of the absent-minded professor about the Doctor, and Tegan is the antidote to that. She will tell you the blatantly obvious thing that's sitting there in front of your face, but you haven't seen because you're looking for a complexity that isn't necessarily there. As the daughter of an absent-minded professor... well, no, he wasn't a professor, I guess you'd say he was an academic, but he was a scientist..." He was a parasitologist. "We used to tie notes to his briefcase – and we still tell family jokes about him missing the bloody obvious, because his mind was on some other plane – so I kind of, in a sense, grew up with that.

"My mother was an intensely practical woman, but my father..." Janet stops herself saying "wasn't", and changes tack: "You'd be driving along with dad, and he'd be muttering to himself, solving some sort of problem, because all the time, when I was little, he was doing his PhD In those days, PhD really meant something. You had to do *original* research."

I can't help but wonder whether Janet's portrayal of Tegan was based on Janet's mother at all. Which characteristics did Janet inherit from her mum?

"My mum's a great worrier. Tick! I don't do that as much anymore, though. I used to. I have a finely-developed sense of mischief, which comes from... well, from my grandmother, I think. Both my parents have a highly-developed sense of probity, which I admire and I hope to emulate. Yeah, not entirely unlike Tegan."

Born in 1957, Janet grew up in Queensland, Australia. It was a strict upbringing, in an Irish-Catholic community. "I think people think that we're quite forthright, and essentially good-humoured, and quite resilient, quite tough," she says, when asked what traits define the Australian people. "And we're unpretentious. Yeah, that was an important thing in our family. I think, when I was younger, I wanted a bit of pretension in my life. I think we went too far the other way."

According to Peter Davison, *Kinda* was "good for Janet, as it gave her something more to do."

Janet with the cast for Big Finish audio drama *The Children of Seth*.

"I thought Billie Piper was the best thing ever. Fabulous! I was utterly delighted."

After taking her A levels (Physics, Chemistry, and Maths), Janet enrolled at the University of Queensland, where she read English and Journalism. Amongst Janet's contemporaries were Bille Brown (now an acclaimed actor and playwright) and Geoffrey Rush (now an A-list movie star, this year nominated for an Oscar for his portrayal of Lionel Logue in *The King's Speech*), and they persuaded her to take to the stage.

"My parents, like any parents, were particularly glad that I was going into such a secure profession with such a high success rate," deadpans Janet. "Yeah, they were really thrilled, particularly when I decided that I was going to do part of it in England. That really rocked their boat. But they thought I'd come back, you see. I came [to the UK] for three months. We brought a show over from Australia, called *White Man's Mission*, about racism. We toured it around the UK, but then I got offered more work, which is why I stayed."

She spent a year in Ken Campbell's Science Fiction Theatre of Liverpool. In Campbell's production of comedy opera *The Case of Charles Dexter Ward*, based on the book by HP Lovecraft, her co-stars included fledgling British actors Jim Broadbent and Sylvester McCoy. Janet's first TV work was a small part in an episode of ITV's *Hammer House of Horror*, in 1980 – and then she was cast as Tegan in *Doctor Who*. No wonder she didn't want to go home. "Honestly," she says, "it all happened by accident."

Does she miss Australia?

"I used to, sometimes. It's hard at the moment, because of what's happening." Record rains have left huge parts of Queensland under water, in one of the most costly natural disasters in Australian history. "It's devastating," says Janet. "Just awful."

I want to ask Janet –

She cuts in: "About the cricket? Don't ask me about the cricket."

THE CHILDREN OF SETH

Further to Janet's announcement in our interview, Big Finish has confirmed to **DWM** that an unused script by Christopher Bailey, writer of acclaimed 1980s stories *Kinda* and *Snakedance*, has been adapted to audio for the third season of *The Lost Stories*. In *The Children of Seth*, the Fifth Doctor, Tegan and Nyssa arrive on a world that is at war with its evil enemy Seth, but anyone who questions the status quo is dispatched summarily to 'Hell'...

"This is the Holy Grail of *Lost Stories*," says producer David Richardson. "I first heard about the script from Rob Shearman, who'd worked with Christopher Bailey on the *Mara Tales* DVD. I contacted Christopher, and he was delighted to hand over the existing script material and storyline. So one day last summer, [adapter] Marc Platt, [script editor] John Dorney and me piled into a car, and met with Christopher in Brighton, working through the story over a long lunch."

The Children of Seth was recorded in January, and director Ken Bentley assembled a top-notch cast. Guest stars include Honor Blackman (*The Avengers, Doctor Who: The Trial of a Time Lord*), David Warner (*Titanic, Doctor Who: Dreamland*), Vernon Dobtcheff (*Doctor Who: The War Games, The Spy Who Loved Me*) and Adrian Lukis (*Pride and Prejudice, Peak Practice*). "We had to get the very best for this one," says David, "because it's such a wonderful script. I think we've discovered something very special indeed."

***The Children of Seth* will be released in 2012.**

No, I know nothing about cricket.

"Good, because I got told a joke yesterday... When I've been phoning up about the floods, I've been telling them the joke that they were telling me at Big Finish. Why doesn't Australia need a vaccination programme?" A pause. "Because they can't catch anything."

I'd probably find it funny if I were a cricket fan.

"The Australians I've told that to laughed a lot."

Right. No, what I was going to ask is, has any Australian ever actually used 'rabbits' as a swear word?

"No," she states. "Never."

Why did Tegan?

Janet smiles. "Well, she was hardly going to say, 'F*** off and die,' was she? Not on BBC1. I used 'cripes' the other day in a Big Finish script, but I'm pretty sure that's a corruption of 'Christ'. Almost everything you can think of is either blasphemous or obscene - that's the whole point of swearing - so you end up pretty stuck."

Famously, Janet was brought to the attention of the *Doctor Who* production team, during their search for an Australian to play airhostess Tegan, when somebody from the actors' cooperative of which Janet was a member ("An actors' cooperative," she marvels. "Those were the days") sent then producer John Nathan-Turner a letter that read: 'You want a bossy Australian? They don't come bossier than this!' "That letter got me the job," says Janet. "They hadn't wanted to see me before that."

How has she changed since the 80s, when she played Tegan? Is she still as bossy?

"I think I'm much bossier than I used to be. Well, much bolshier."

Blimey. Really?

"Yeah. I was much more easy-going then. I'm bolshier now." She looks me right in the eyes and says: "There may be my co-stars who disagree with me, but I'm prepared to put up with less from certain people, certain Doctors..."

But is she happier today?

"Yes. I think so. Hopefully one gets happier as one goes on in life, and more contended, and less anxious about life. I think you get better at taking the good out of something, and not worrying so much about what was bad and what wasn't perfect."

Does she mean *Doctor Who*?

"Well, yes."

Did the return of the show in 2005 revise Janet's perception of her own time on the show?

"There are a number of things," she begins. "One is Russell T [Davies, showrunner 2003-2009] - unmitigated genius. He's such a name. If anybody were going to revive it and do it well, it'd be him. He's more like an American in that he comes from a writing background. Producers in America usually come from a writing background. And I thought Billie [Piper, who played Rose] was the best thing ever. Fabulous! I was utterly delighted. I know Joe Ahearne [who directed five episodes of the 2005 series], so I contacted him and said, 'Do you think Russell T would think I was really naff if I sent him a fan letter?' Joe said, 'I think he'd love it.' So I did.

"I'd kind of love to see Peter get a chance to do some episodes in the modern format, because he's a *wonderful* actor. I love listening to him when we're doing the audios together, because - and this is why it's easy to underestimate Peter - he does that thing that I mentioned earlier of making it sound effortless, therefore it has a reality to it. I love what he does."

Would Janet be prepared to return alongside Peter? Would she, if asked?

"Why would you want me to play Tegan on TV? I just don't get it."

For the same reason that you'd like Peter to get another crack at the whip.

"Ah, okay. But he's a big star. And deservedly so. I'm not. At a convention once, I decided, because I was bored - not bored, but I wanted a wind-up - that I'd tell people I was going back for an episode. But if I were asked? I think I'd say no. Um... I'd play a monster, maybe."

Tegan and her friends in the midst of another of Christopher Bailey's "interesting dilemmas."

Peter says that he feels that he's a better age now to play the Doctor than he was in the 1980s. What does Janet think?

"If you're going to do a young Doctor, then you've got to do a young Doctor, and they didn't with Peter. They did a sort of young Doctor, but with a middle-aged persona. I don't think it quite worked. Don't get me wrong, when I say 'I don't think it quite worked', I mean that I don't think they made the most of Peter. He's a cracking actor. Just cracking. There's something about him. Sarah's good, too. I had an easier time, I think, than Sarah did, because it was easier to write for somebody who was bolshy. Nyssa had never been envisioned as a companion. When Tom [Baker] left, John decided that he was going to have all these companions - and suddenly you're in a TARDIS that's bloody bristling with companions with nothing to do. Two was more than enough, but three -!"

Did things improve once Matthew Waterhouse, who played Adric, left?

"What, for him or us?"

Heh. For you.

"Well, then they brought in Mark's character, and it was just like a pale Tegan! What was the point in that? I love Mark, but it was daft. You just went, 'Oh, for God's sake!' But we had to go with it. Did he ever do *anything* afterwards?"

Mark? ►

JANET FIELDING

WHAT THEY'VE SAID ABOUT JANET...

TOM BAKER
The Fourth Doctor

"We had at least three companions, which was too many. One of the girls was an airhostess. I'm not interested in airhostesses. It was dull. Sweet children they were… but they were standing around with nothing to do. I don't mean that John [Nathan-Turner] did that deliberately, but he must have known it wasn't interesting to me." (**DWM** 429)

CHRISTOPHER H BIDMEAD
Script Editor

"I think Janet did a rattling good job. Of all the *Doctor Who* characters, I'd have to say that she came closest to uniting the account of the character as secretly known to Chris Bidmead, and the character as appearing on screen. She was an excellent enough actress to be able to pick up on the clues in the script, and build from that." (**DWM** 258)

MATTHEW WATERHOUSE
Adric

I think she thought I was a spoilt little boy, and I suspected she did at the time. It probably wasn't quite fair... She's a tough old thing. She's done well for herself, and I admire her. Yeah, she's cool." (**DWM** 424)

SARAH SUTTON
Nyssa

"I got on very well with Janet, although I'm sure that she thought that I was very immature. I used to come into the rehearsal room singing, and… she used to think that I was most bizarre. 'Who's this Adam Ant? What a load of rubbish!' We're chalk and cheese, Janet and I, which is probably why we got on so well." (**DWM** 218)

PETER DAVISON
The Fifth Doctor

"I liked the character of Nyssa best of all. I know she wasn't as popular as Tegan, but I don't think that stroppy type works as well as the more passive, 'pass the test tube' kind of assistant… That's not to pass any kind of judgement on Janet or anyone, because we all got on tremendously well; it's just an opinion about the characters." (**DWM** 106)

CHRISTOPHER BAILEY
Writer, *Kinda* and *Snakedance*

"I couldn't face carrying forward four regular characters. I thought Tegan made a better lead – and Janet, she's sexy, and it may be that I took that when thinking about what I was going to do, because I had to deal with three assistants, plus the Doctor…" (**DWM** 327)

COLIN BAKER
Maxil in *Arc of Infinity*
(later the Sixth Doctor)

"I don't believe in a hierarchy of actors. I got quite pally with Janet Fielding. She has a great sense of humour, a nice line in putdowns, which I enjoyed. Sarah Sutton and Peter were chummy; Janet seemed almost left out." (**DWM** 321)

MARK STRICKSON
Turlough

"I try to put relationships and love interest in. Even if they're not written, I think it makes more sense. Both Janet and I, without it being written, tried to make a lot of eye contact, to be physically close. I was trying to have a relationship with most of the women on *Doctor Who*…" (**DWM** 227)

"No, Matthew. One wonders what *Doctor Who* did to his life."

He did some theatre work, I think. Wrote a couple of novels.

"I see. Poor Matthew."

After the pasting he got from Janet last time I interviewed her ("Matthew seemed to think that he knew it all, which is amazing, because wasn't he *watching* what he was doing on camera?"), and even, in **DWM** 429, from Tom Baker ("I don't want to be unkind about Matthew, because he was a tiny little fragment, really..."), I really wasn't intending to let Janet dwell on Mr Waterhouse, especially since he'd seemed so gracious when I interviewed him for **DWM** last year (sample quote: "I think Janet thought I was a bit thick"), but... oh dear...

"Why did you interview him?"

He had a book out.

"Why would he do a book?"

It's his autobiography. It's called *Blue Box Boy*. It's a good read.

"You write a book because you do 18 months on a series?"

Yes. Why not?

"Is it odd? I bet it's odd. That goes without saying."

Well, it's written in the third person. That's a bit odd, I suppose.

"What you're saying is, he's written his own *biography*? He's ghosted his own autobiography?! I think we've just got to the nub of why the boy's a bit strange. He was strange back then, too."

Matthew was 18 when he started on *Doctor Who*. Janet was 23. If it was difficult for her at that time –

"Yeah, imagine what it was like for him." Softer now: "Yeah, I know."

Aren't we all allowed to be a bit of a pillock at 18?

"But the thing about the rest of us is, we were all desperately following our craft and professional skills; Matthew wasn't like that at all. He didn't understand the language, an actor's language – because he hadn't experienced it, but he wasn't listening for it either, so there was no natural instinct for it." In *Blue Box Boy*, Matthew recalls his 18-year-old self's ambition to be 'as great an actor as Olivier' by the time he was 20. "This is somebody who's seriously deluded," reckons Janet, eyes wide. "It's interesting that he never went on to do anything."

Not wishing to enrage Janet further, but it would be remiss not to broach the thorny subject of Tom Baker. Last time, she told me: "He was in a bad mood permanently, which didn't make for the easiest of working relationships. I found it very difficult, because I thought it was personal." Six years on – and with a DVD commentary for *Logopolis*, Tom's swansong and Janet's début serial, under her belt – I wonder whether happier, more contented, less anxious Janet has found it in her heart to forgive Tom...?

Resurrection of the Daleks: one of Janet's favourite stories.

"I never think about it," she claims. "It happened, and it's gone. It wasn't nice. *He* wasn't nice to me, and he could have been. It would have been simple to be nice to me, but he wasn't. That was his choice. He made the choice at the time. But I've encountered him since – doing the commentary, as you say – and it was perfectly amicable."

Did either of you acknowledge the elephant in the room?

"He barely acknowledged *me*, let alone an elephant. Tom is part of that generation of men, prevalent in the industry at the time, who didn't talk to women. They don't talk to them, or know how to relate to them. You're another species. An alien species, funnily enough. I put Tom into that category of male. There were a lot of directors around too who, you know, regarded the women as disposable. Absolutely disposable. Eldridge Cleaver once said, 'What's the place of a woman in a revolution? On her back.'

"People have no idea how much it's changed, but it hasn't changed for people like Tom. He's locked into a mindset from a previous generation. Luckily, their time has gone. If you have women in the workplace, they're not going to settle for being treated as second best. Sod off! The world changed. It changed in the 80s. By the end of that decade, it had changed. It became obvious that this new wave of feminism wasn't going to go away."

"Two of them. I didn't know when I was lucky."

Janet with her friend John Nathan-Turner, who was producer during her time on the show.

In the 1990s, Janet served on the board of the creative industries networking organisation Women in Film and Television. "When we started, the idea was that actors wouldn't be in it, because the American Women in Film and Television didn't include actors. I jumped up and down and said, 'For Christ's sake, we suffer the sharp end of discrimination as much as any women do!' I have female friends of my era... some of whom managed to overcome it, some didn't."

In December 2007, Women in Film and Television was due to bestow a lifetime achievement award on *Doctor Who's* original producer, Verity Lambert. Janet had organised for Russell T Davies and David Tennant to present the award. Sadly, Verity passed away a couple of weeks before the ceremony. Coincidentally, the day after Verity died, Janet bumped into Russell, then *Doctor Who* producer Phil Collinson, and director Graeme Harper in Soho, sitting outside French patisserie Maison Bertaux...

Matthew Waterhouse: "He was strange back then too..."

"It was a very warm November day," remembers Janet. "I'd met Phil before, at a convention, but I'd never met Russell, and it was weirdly apposite to bump into them there. I joined them, and we sat, and we talked. It was lovely. We talked about Verity. She secured us sponsorship for the very first Women in Film and Television Awards, and we owe her a great deal. She was an exceptional woman."

I ask Janet the extent to which discrimination against women is, in her opinion, still rife in the industry. She cites the recent case of Miriam O'Reilly, one of four female presenters, all in their 40s or 50s, dropped from BBC rural affairs show *Countryfile*. "It's funny, the two male presenters [John Craven and Adam Henson], who were older than her, were kept on. Isn't that weird? [*In fact, Henson was ten years O'Reilly's junior – Ed*] So what do you think? Of course discrimination against women still exists." O'Reilly took the BBC to an employment tribunal, which upheld her claim for age discrimination, but not for sex discrimination. "We need to keep on fighting it, fighting it, fighting it," says Janet. "Verity did."

How, then, does Janet view the sex-symbol status of *Doctor Who* companions? The 'there for the dads' mindset? Okay, maybe not Adric, but it was true of the girls.

"Never felt I quite nailed that," she says, raising a dry eyebrow. "Tegan didn't exactly ooze sex, did she? It wasn't something I wanted to subscribe to. But it was family television. We're not talking hardcore. I can remember turning up to my first photo call in something that was buttoned up to my neck, and it was down past my knees," she chuckles. "It went down really well with John. He was so pissed off with me. You fought the fight for a while... but then you just gave up. At the time, there wasn't a lot of 'taking care of you' going on. Nobody was really holding your hand. I became friends with John *after* I left, but at the time... there wasn't much support.

"What happened was, because there were two younger cast members, I was treated like a child. I'm quite small anyway, and have – well, used to have – babyish features, so I was used to getting treated like that, patted on the head, so I really resented it. It used to make me really angry. I was a mature woman. I didn't want to be treated like a frickin' child, and I was, and that really pissed me off."

What could Janet do about that at the time? Did she speak up? I can't imagine Janet staying quiet for long.

"You could sort of protest. You could jump up and down a bit, which is what I did."

And did it work?

"Not really. In those days, if you were doing popular television, you were treated with contempt. That didn't really change till quite a bit later, till the late 80s."

Did the regulars not band together in the face of such treatment?

"That didn't happen."

Couldn't you confide in Peter?

"No."

What about Mark?

She shakes her head. "We'd discuss it sometimes, but we didn't have any power over it. We didn't have much power over anything. You could suggest things for your character, and you could ask for things to be changed. You might not win, but you could ask. But not that sort of thing. It would never have occurred to me to confide in Peter. It would *now*, but it didn't then. Even if we had, it would have been made very clear to us – not by Peter, I hasten to add – that he was very much the star of the show. You might be regulars, but you are not... you know, you were very much... yeah, disposable. That feels so undermining.

"You didn't feel as though your contribution was valued or appreciated. That was part of the problem. No worker likes that situation. It was starting to change elsewhere, but I think we were slightly old-fashioned, even then. The show was more sexist than it should have been; the narrative format was more old-fashioned than it should have been; the hierarchical structure, and the way John treated talent, was more old-fashioned than it needed to be, and therefore, on a whole range of levels... it was waiting for something radical to change. It just felt a bit... tired, I think."

Our interview in drawing to a close, because so, it seems, is Miles Bar in Ramsgate. Chairs are being stacked up on tables all around us, and shutters are being drawn. Besides, I have a train to catch back to London. So I pose one final question to Janet: never mind what Big Finish says, what does *Janet* reckon happened to Tegan after she left the Doctor? Is she still air-hostessing? She must have got sacked when she finally rocked up at Heathrow Airport, surely?

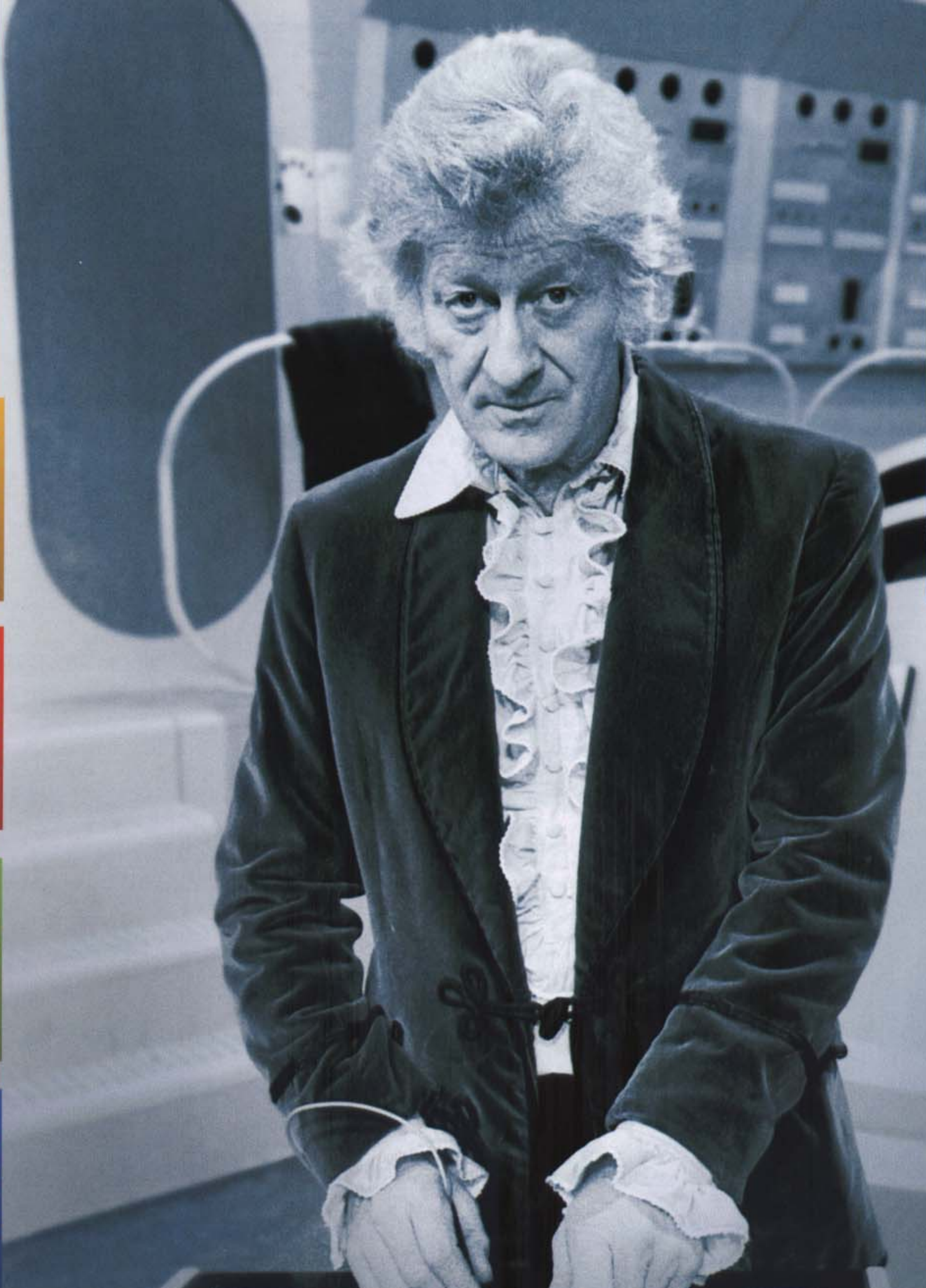
"I think she'd have ended up in some way, shape or form supporting or facilitating – or somehow enabling – scientific research of some kind," ponders Janet. "Although, I think what would *actually* happen to you, if you'd travelled through time and space with the Doctor, is that you'd kind of go slightly nuts, like astronauts do. How could you not? Who's going to believe that you had all those amazing adventures? You'd end up taking a lot of Largactil. You'd end up mad."

In spin-off show *The Sarah Jane Adventures* last year, Tegan got a namecheck in one serial, *Death of the Doctor*, scripted by none other than Russell T Davies. Janet didn't know that. She gives a tiny, happy chuckle. "Ahh, and what did he say?"

Sarah Jane mentions that there's "a woman called Tegan in Australia, fighting for Aboriginal rights."

"Oh yeah? That's another possibility. Yes, I think it would be issue-led." Janet seems genuinely touched. "How wonderful. Trust Russell to come up with something like that. I think he's mighty." DWM

"Verity Lambert secured us sponsorship for the first Women in Film and Television Awards. She was an exceptional woman."



'The Doctor struggles to reduce areas of unstable crystal contamination using particle reversal transferred through a macrothizer to reduce the nitrogen isotope level. Exciting!'

GARY GILLATT reviews *The Mutants*

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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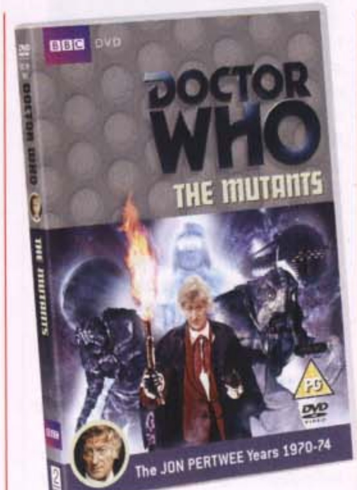
The Mutants

PICK OF THE MONTH!

DVD 2|entertain

STARRING Jon Pertwee (the Third Doctor) and Katy Manning (Jo Grant)
WRITTEN BY Bob Baker and Dave Martin
DIRECTED BY Christopher Barry
FIRST BROADCAST 8 April – 13 May 1972
RRP £19.99



The Mutants is the second-worst Third Doctor serial. *The Mutants* lurks among the bottom 5% of all *Doctor Who* stories. *The Mutants* has fewer redeeming qualities than *Silver Nemesis*. Or *Arc of Infinity*.

That's not my opinion, by the way. It's the judgment handed down by the huge **DWM** survey of 2009, when every *Doctor Who* story was dragged squealing into the light, probed and prodded by 7,000 fans, and then brutally ranked to within two decimal places of its life.

In this instance, the verdict of that survey strikes me as unfairly harsh. Certainly, *The Mutants* is lacking in sparkle and spunk. And yes, there's not a single memorable line of dialogue (well, not that's memorable for the right reasons). But at least it has some brains in its head. *The Mutants is about something* in a way that few *Doctor Who* stories are. It takes place in the last days of the Third Doctor's sojourn on Earth, offsetting his Artron footprint. The curious thing about this period is that, despite the Doctor spending so much time on our planet, he was obliged to travel to other worlds and times to discover life in the twentieth century. Down here, it was spitting daffodils, hopping gargoyles, Pigbin Josh and five-rounds-rapid. Out in space we found the miners' strike, the EEC, the cold war and – in this story, on the planet Solos – Apartheid and the struggle for colonial independence. Stifle that yawn, will you? It's true that *Doctor Who* generally becomes less entertaining the closer it gets to a Big Theme, but here our message is woven into the plot with some subtlety. Last issue, I poked fun at the leaden exposition of *Meglos*. *The Mutants*, in an early scene, shows how to do it better. The Marshall of Solos, fearful of losing power, is at odds with his superior, the Administrator, about the planet's ►

◄ imminent secession from Earth's empire. When they argue, it really feels as if they mean it, as if we've just happened to tune in as an ongoing debate has reached its natural climax. We believe these characters have a life, and hence we believe in the whole planet. This is thanks to careful scripting and strong performances, notably from Geoffrey Palmer in his all-too-brief turn as the Administrator. In playing this discussion as a mere irritating distraction from his business, Palmer completely sells it. This is some trick, given that he's wearing a black cocktail dress at the time. The Marshall, meanwhile – our underrated villain – is wonderfully unbearable to look at. He's a portrait of greed; a fleshy Freemason from a Hogarth engraving. As he ponders how best to sate his appetites, his fat tongue rolls across his lips, in the manner of Jabba the Hutt or Jamie Oliver.

Planet Solos itself is an excellent job of work, and the scenes filmed in the caves at Chislehurst are as genuinely otherworldly as any you'll find in the series. Director Christopher Barry certainly seems more alive and attentive on location, but credit is also due to film cameraman Fred Hamilton – one of the great unsung heroes of *Doctor Who*.

In the caves lurk first the sinister silhouettes and then the scuttling reality of our mutants. They're a rare example of a *Doctor Who* monster proving even better than the tease. They still look good in the harsh lights of the studio. Meanwhile, most of the CSO and model effects impress 40 years on; and that's no small achievement.

So the question remains: why, with so much going for it, is *The Mutants* found unloved at the back end of that survey?

I think it's because we never quite *feel* it. Characters and issues remain at arm's length throughout, never quite coming into focus. The production seems determined to obfuscate the narrative however it can, both by not drawing our attention to what really matters, or by failing to sell the emotional beats. There's a disappointing 'that'll do' attitude at times, and many occasions where a second take would have improved matters enormously. I'll give a couple of examples to illustrate this. They will seem to be a petty grumble when taken in isolation. But I think it's the drip-drip of many small disappointments and errors that steadily erodes a viewer's goodwill.

In Episode Five, the scientist Jaegar – played with laudable vim, but variable clarity, by George Pravda – confronts the Marshall over the failure of their plan to convert the atmosphere of Solos to something acceptable to humans. Pravda gets one of the script's better lines, raging: "You've made yourself master of a desert, Marshall!" It's a good line because it gets right to the heart of the matter. It brings home, in a vivid way, the ultimate pointlessness of the Marshall's obsession. But the camera isn't actually on either Jaeger or the Marshall at this moment. It's peering pointlessly at Jo. So rather than drawing us in to the drama of the Marshall's spiral into madness, we miss the beat, and our emotions remain unstirred.

That's an error in direction. It's one of many moments of misjudged emphasis, but equally often it's the script that fails to up the ante. Early in the story the Doctor teams up with guards Cotton and Stubbs, who work for the Marshall but decide to help our heroes, at no small risk to themselves. Stubbs is brave and kind and trusting. Jo finds him "sweet". He gets a friendly nickname. We become fond of Stubbsy ourselves… right up until Episode Five, when he's shot dead. Sweet, Scouse, Stubbsy-Stubbs – who by all the rules should live to wave the TARDIS away at the end – is killed. We should be horrified. Jo should be in floods, swearing to bring down the Marshall personally. Properly played by the writers, and suitably milked by the director (it doesn't help that Stubbsy appears to be shot in the bum) it could be one of *Doctor Who*'s all-time great moments. But no. The storyline just steps over the body and sways blithely on.

The Mutants is a well-structured four-part *Doctor Who* adventure. Unfortunately, it happens to be a *six*-part *Doctor Who* adventure. Writers Bob Baker and Dave Martin were always skilled at pacing their twists and reverses, but here they are all played out by the 100th minute. Thereon in, it all turns rather abstract as the Doctor struggles to (deep breath now) reduce the areas of unstable crystal contamination on Solos using particle reversal transferred through a macrothizer to reduce the nitrogen isotope level. Exciting! Was ever a statement of intent less likely to get the adrenalin pumping than "I'm going to reduce the nitrogen isotope level"?

The Doctor explains all about "reducing the nitrogen isotope level" to a rapt audience.

Overcome with excitement, Ky has a quick snooze while the Doctor searches for mutants…

'When these characters argue, it really feels as if they mean it. We believe they have a life, and hence we believe in the whole planet…'

As we're hip-deep in the Pertwee Era, mention of the imminent arrival of an Investigator from Earth Control raises hope that the Master might soon get the joint jumping – but no dice. Frankly, to give this tale the injection of life it needs in its final hour would require the surprise arrival of no less than Supreme Commander Servalan of the Terran Federation, having taken a wrong turn while pursuing Blake's Seven. She could lazily dispatch the Marshall with a plasma bolt in the back, before greeting the Doctor with an intrigued, "And who – pray tell – are you?" ("Who indeed! Thupreme Commander!") It's a happy daydream; but really, is there any TV show that *wouldn't* be improved by the arrival of Servalan two-thirds of the way through? She could appear upstage during *The X Factor* boot camp – "Kill them all. And kill them *now*!" – or give the mystery house on *Escape to the Country* some real surprise value, as a Federation guard appears at each window.

I digress – apologies. The point is that *The Mutants* uses two whole episodes just to slither to a stop. It's easy to understand why few people are left cheering for it as the final credits roll. But as you watch again on this DVD, you might see – as I did – that there's something rather wonderful struggling to show itself between the fluffs, the compromises and the misplaced emphasis. It's a story that gets the big stuff right, but slowly wears out our patience by muddling the details. Lop off the last hour and *The Mutants* would be just one draft and a few studio hours away from greatness. That's a claim that can be made for many a *Doctor Who* serial, of course. But it's never more true than here.

DVD Extras

The highlight of this disc is the documentary *Race Against Time*; a look at the history of *Doctor Who*'s depiction of, and casting from, ethnic minorities. In taking every angle on a fascinating subject, canvassing a wide range of views, and drawing upon excellent sources, this film sets a new benchmark for the *Doctor Who* DVD range. It's a thoughtful and thorough piece of work that everyone should see.

Our production documentary, *Mutt Mad*, is a well-made but low-key affair; a collection of anecdotes from key players, and our usual chance to check how everyone is ageing. It's sobering to think that Bob Baker is now the only surviving Pertwee scriptwriter.

The commentary track covers more ground, with an ever-changing roster

... ooh look! There's one!

of participants skilfully kept simmering by moderator Nick Pegg. It's the ideal *Doctor Who* commentary – positive, jovial and informative – and the oddest little revelations stay with you. A personal favourite – springing from discussion of costume designer James Acheson – is Terrance Dicks' quiet admission that he used to pop to London's old Museum of the Moving Image just to, he says, "visit my robot." By this he means smiley old K1 from *Robot*. It conjures the delicious image of Terrance sitting down – I think with a flask of tea and a potted meat sandwich – to tell the robot stories of his week, much as Kassia did with Melkur. After an hour, Terrance would perhaps give his old friend a wave and depart with a cheery "Goodbye, Wobot!" Left alone in its display case, K1 would either pine away the days until the next visit, or else silently plot to destroy the one who created him.

Mention of James Acheson brings us to *Dressing Doctor Who*; a feature devoted to the Oscar-winning costume designer, who tells us of his delight at working on *The Mutants*: "I rather fancied that Katy Manning, you see." He's clearly still proud of his time on *Doctor Who*. Every anecdote is followed with a gurgling chuckle and wide Aardman Animations grin. Acheson is one of *Doctor Who*'s genuine, 100%, top-to-bottom geniuses. His talent is proved by the fact that so much of his work can still be seen in the programme today. The Sontarans and the Time Lords survived unchanged, and I'm sure the Zygons can't be far behind. And while the word 'iconic' is bandied about too freely, it certainly applies to Acheson's other lasting contribution to *Doctor Who*: Tom Baker's scarf. It's a visual shorthand for the show that will stand forever. Actors and producers may change, viewers and reviewers will come and go, but there will always be the TARDIS, the Daleks and that scarf. The show's three great unassailable totems: one a last-minute compromise, the second almost banned by the show's first executive, the third the accidental gift of an overeager knitter called Begonia. So if you ever hear anyone claim to know the secret of *Doctor Who*'s success... Don't believe them. **GARY GILLATT**

A Christmas Carol

DVD/Blu-ray 2|entertain

STARRING Matt Smith (the Eleventh Doctor), Karen Gillan (Amy Pond) and Arthur Darvill (Rory Pond)
WRITTEN BY Steven Moffat
DIRECTED BY Toby Haynes
FIRST BROADCAST 25 December 2010
RRP £12.99 (DVD)/£15.99 (Blu-ray)

As they were born in a stable home entertainment environment, the *Doctor Who* Specials have never been just for Christmas. This DVD must see us through the rest of the year, and even robbed of its context, *A Christmas Carol* still has much to recommend it. Michael Gambon lurches from entertainingly snarling, cruel sourpuss, to wounded animal, to frightened old man in a tour-de-force performance. Not many 27-year-old actors would be able to hold their own when facing off with such an illustrious thesp. That Matt Smith can, shows why he's such a terrific choice of Doctor.

As well as impressive effects work for the caterwauling skies, there's a nifty CGI shark too, *on dry land*: a flourish of Moffat's genius for teatime tot-terror to go alongside the gas-masked child, moving statues and creatures under the bed. However, when the chasing stops and the singing/loving begins, the episode gets less interesting for the infants for slightly too long (though female, non-fan viewers score the romantic element highly, so...).

Despite its Christmas trappings, this has lashings of wit, sprinkles of action, and a wonderfully evocative Dickensian atmosphere. It's dangerous, revelling in the illogical nature of time travel stories (if time can be rewritten so easily, wouldn't it have been simpler to just go back and warn the spaceship captain before she's embarked on her flight?); but Moffat wrangles the intricacies with a confident swagger, and that heart rending Ghost Of Christmas Future pay-off betrays a touching humanity that justifies all the timey-wimey showboating.

It's a story that ultimately says that if we let it be, It's a Wonderful Life; and it doesn't have to be Christmas for that to work.

DVD Extras

Avoiding watching *Doctor Who Confidential* on transmission and waiting for the DVD release is a great way of enjoying it. Instead of gluttonously devouring everything on offer, it's so much more interesting to wait a while, ensuring that the magic of the episode remains unsullied by having all its tricks explained immediately after broadcast.

For this packed and informative seasonal episode, enthusiastic director Toby Haynes occasionally acts as a tour guide: watching him direct a technical and laborious green screen session is huge fun, as he charges about, gesticulating and energising the actors. He provides fascinating insights into the creative process – no finer example being when he explains his decision to opt for some old-fashioned model work to augment live action and CGI.

No less entertaining is new designer Michael Pickwoad, who reveals that three generations of his family have been involved on the show. He is a delight, with an old school intellectualism and eccentric demeanour that makes him stand out from the cool young things (and Steven Moffat) who normally populate these behind-the-scenes shows. He also wears a cool neck garment (go on guess). He's probably got a fez at home, too.

The Doctor Who Proms is a condensed version of the full show, sacrificing the Reithian glow generated by having kids listen to proper classical music like the theme to *Quatermass* (sorry, *Mars* from Gustav Holst's *The Planets Suite*), for just the *Doctor Who*-related stuff. Never mind, it captures the live thrill and spirit of the concert brilliantly.

Murray Gold's music is extraordinary – from the offbeat strains of a counter-tenor conjuring otherworldliness, to the more stirring pomp of some of his bigger numbers, there's not a piece that doesn't leap out. *I Am The Doctor*, the galloping, stirring score that accompanies Matt Smith throughout his episodes has to be one of his greatest achievements yet; a versatile and virtuoso composition.

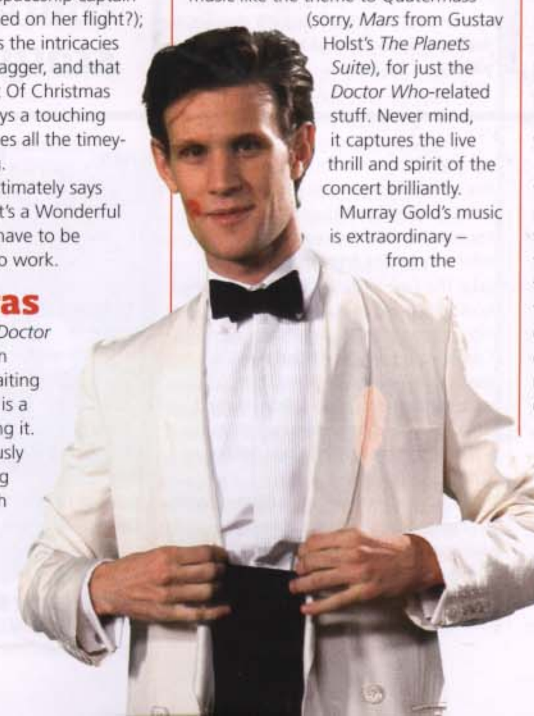
The well-orchestrated work of the creatures marching through the crowd is greeted with safe, containable, and fun fear by adults and children alike. A World War II Dalek is dismissed by one of the new, fat ones, and gets a resounding "Ahhh": a stark reminder of this show's ability to create something both terrifying and adored. Handsome baton waver Ben Foster adds to the fun with his witty non-verbal sparring when bossed about by the Supreme Dalek – humour without send up, a celebration of music without pomposity. The positive effect this will have on children should not be underestimated. Even the grumpiest anti-*Who* Scrooge would be moved by the awe on the faces of the little ones, especially, after a witty video link, the Doctor appears in the flesh.

Matt Smith is brilliant, off-the-cuff, calming and charming with the angelic blond-haired Thal-child he hoiks out of the audience to help defuse some joyous technobabble. This is a guy who can persuade a kid to see a non-existent psychic wire and simultaneously play the gag to the crowd. It's a great comedy routine without the boy being the victim, and so written that the lad gets his own round of applause. Ellis, The Boy Who Saved The Proms, will no doubt resurrect a long-dead series called *Doctor Who* in 30 years' time as a direct result of his interface with his hero at the Albert Hall.

The whole show is very well-filmed and edited, providing warm memories for those who were there, and capturing the essence of it for those who weren't (and hisses have been added to the vampire girls' grimaces in post production, timed to the music, with pleasing attention to detail).

When I was in the audience the video malfunctioned, so for the regeneration sequence we only saw the three most recent Doctors. On the DVD, seeing illicitly captured cine film of William Hartnell beamed onto the big screen in front of a capacity crowd at the BBC Proms and (like each of his successors) getting a massive round of applause, left me with a bit of a lump in the throat, and the music itself heightened my emotions and made me want to punch the air in joy and celebration.

It can't be Christmas every day, but with this *Carol*, *Confidential* and Concert (but no commentary, sadly) it might just feel like it.
TOBY HADOKE



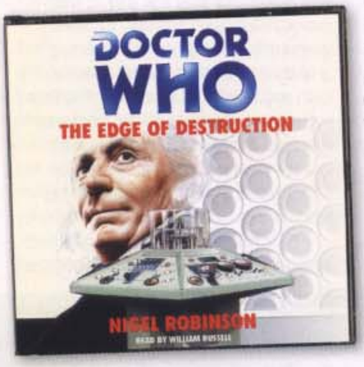
The Edge of Destruction

TALKING BOOK AudioGO

WRITTEN BY Nigel Robinson
FEATURING The First Doctor, Ian, Barbara and Susan
READ BY William Russell
RRP £13.25 (CD)/£12.29 (download)

Nigel Robinson's novelisation of this First Doctor story, based on David Whitaker's 1964 adventure *Inside the Spaceship*, makes for a good audio book on several fronts. Famously set entirely within the ship and utilising just the Doctor, Susan and companions Ian and Barbara means the story seems ably suited to the strengths of the medium, and having reader William Russell on board (Ian in the story) lends the whole exercise an air of authenticity. *The Edge of Destruction* isn't narrated by Ian, as with David Whitaker's *The Daleks* novelisation, but is written from his perspective enough to make this feel like a good companion piece all the same.

The novelisation is one of those that expands on what we've seen on screen. Opening the TARDIS up, Robinson takes the opportunity to write in large chunks of new material, including a journey the Doctor and Ian take to the TARDIS' Edwardian style engine rooms and a sequence where a suspicious Ian becomes convinced the Doctor has locked him in a room of contracting dimensions to simply get him out of the way. As only the third story of *Doctor Who*'s run, *The Edge of Destruction* exploits the still new uneasiness that exists between the Doctor and his companions, and following an explosion that leaves the TARDIS eerily quiet and inactive, each begins to suspect the other of sabotage.



Robinson sticks close to the script when it comes to all the shouting and accusations but goes a little deeper when playing with the idea of something getting into the ship and actually possessing one of the characters. One of the nice things about this re-telling is how audio and book have come together to make the TARDIS feel unfamiliar and threatening. On screen, the ship is simply plunged into partial darkness. Robinson, however, has the Doctor use old oil lamps that cast uncanny shadows about the walls, and to effect the TARDIS' life-support systems, the soundtrack swells and falls to a sinister breathing sound that gives the impression of the ship as some huge sleeping beast. Sound also enhances the early part of the story when, immediately following the explosion, teachers Ian and Barbara think they're back at Coal Hill School and their thoughts are played out against the ringing of school bells and chattering classrooms.

As atmospheric as all this is, however, there's no hiding from the fact that the story does start to unravel a bit as things shift from psychological thriller to a resolution that's disappointingly mundane. Robinson tries to offset this by making as much as he can out of anything strange. Chapter Seven, *The Haunting*, sees Barbara explore the TARDIS laboratory in what appears to be a swirl of paranormal activity. But inevitably, this only makes the story's weak ending feel even more insipid and tacked on. For TARDIS stories, *The Edge of Destruction* is the daddy – downright odd and occasionally very creepy. Compared to the timidity of how the TARDIS acts up in the Fifth Doctor's début story *Castrovalva*, it's a positive master class in mood – but it's also the proverbial game of two halves. **VANESSA BISHOP**

The Jade Pyramid

BBC
READ BY MATT SMITH
DOCTOR WHO
THE JADE PYRAMID

AUDIO READING AudioGO

WRITTEN BY Martin Day
PERFORMED BY Matt Smith
FEATURING The Eleventh Doctor and Amy
RRP £9.25 (CD)/£6.79 (download)

With all of Time and Space to explore, when it comes to Earth's history, the Doctor does seem to stick to the same periods – the Victorian era, and the First and Second World Wars, seem to be particular favourites. Well done then to the writer of this 'audio exclusive' story, Martin Day, for broadening the horizons a little and pitching the TARDIS up in Mediaeval Japan, a time whose Shoguns and Samurais are familiar through books and films, but in the context of a *Doctor Who* story, feel completely new and different.

Day jumps into the story without hesitation. Intercepting a distress call in the TARDIS, the Doctor and Amy are drawn to a Japanese holy shrine and, more specifically, a small but ancient jade pyramid inside it which glows eerily and is said to possess unusual healing properties. Unfortunately, the Doctor's investigations have corresponded with a plan by the Shogun, the ruler of Japan, to seize the jade pyramid for himself and, sending seven Samurai to achieve it, the Doctor soon finds himself not only trying to determine the alien origin of the pyramid but also attempting to quell a deadly confrontation between warrior monks and soldiers.

The shrine that holds the pyramid is guarded by huge, ogre-like mannequins called Otoroshi and when the Doctor reassures Amy that they're nothing to worry about, you can guarantee that they're not going to stay lifeless for long. On the whole, though, Day's story isn't really about aliens but more about people, power and corruption. The Shogun's attempt to steal the pyramid is just another in a long line of ways that he and his underlings have sought to exploit the people of Kokan.

The 'audio exclusive' range has generally offered fairly straightforward types of stories but *The Jade Pyramid* continues a growing sophistication in the series. *Dead Air* played with the audio medium itself, *The Runaway Train* the kind of Time paradoxes favoured by Steven Moffat's scripts, while this puts the alien side of the story well into the past to focus on the effect it's had on the community that has grown up around it.

Matt Smith grabs the story by the horns and reads furiously as if concerned it isn't going to fit into its allotted one hour ten minutes running time. He slips effortlessly between narrator and Doctor, and – not overplaying the Scottish accent – also gives a good account of Karen Gillan as Amy Pond.

Day captures the two leads well. Of the Doctor he writes "It was both impossible to take the young man seriously and equally hard to take your eyes off him," and of Amy, that she was "as slender as a maple tree in winter," and "her long hair as bright as the glowing heart of a furnace". Day's writing is rich in detail and atmosphere throughout, and is nicely complemented by a suitably Oriental score.

In all, *The Jade Pyramid* is both delicate and mature. **MATT MICHAEL**

> **'Mediaeval Japan, in the context of a *Doctor Who* story, feels completely new...'**

Quinnis

AUDIO READING Big Finish

WRITTEN BY Marc Platt
PERFORMED BY Carole Ann Ford
FEATURING The First Doctor and Susan
RRP £8.99 (CD), £7.99 (download)

One of the things I love about *Doctor Who* is the throwaway references to unseen adventures. What happened on Woman Wept? When did the Doctor battle the Terrible Zodin? And what on earth is a "Perigosto Stick"? Usually, then, I'm not so keen on stories that try to expand every single offhand comment that the Doctor makes: it's like someone having to explain a joke.

So to the Planet Quinnis in the Fourth Universe: formerly a passing reference in *The Edge of Destruction* (aka *The One with the Broken Button*), now expanded to a two-part *Companion Chronicle* narrated by Carole Ann Ford. The good news is that this is written by Marc Platt, whose ability to create a fully-formed, off-kilter world has been evident in everything he's written since 1989's *Ghost Light*.

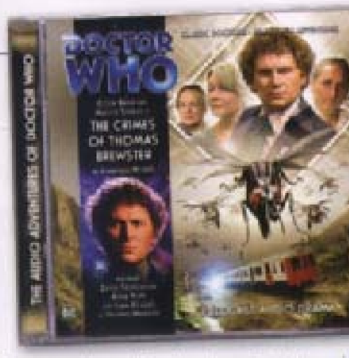
DOCTOR WHO
QUINNIS
THE AUDIO ADVENTURES OF DOCTOR WHO

Quinnis is, indeed, a world that feels and sounds real: there's a drought, water is precious, and the First Doctor's arrogant dismissal of the natives' reverence for their rainmakers places him and Susan in a very difficult position, especially with the Bad Luck Bird roaming the streets.

This is set before the first TV episode, and Platt draws some clever links to the way the series develops. The Doctor is already concerned about Susan leading a stable life, worrying that she shouldn't have to share his wandering existence. His high-handed manner, untempered by travelling with Ian and Barbara, is also much in evidence – when the TARDIS arrives in 100,000BC it means he has to become a firemaker, while here he's placed in the position of rainmaker. Meanwhile, Susan's adventures share more in common with her terrifying journey through the petrified forest, as on Quinnis she has to race to and from the TARDIS through streets stalked by the Bad Luck Bird.

The play riffs on the style of the early *Doctor Who* episodes to good effect, while containing enough that's new and interesting to count as another success. **MATT MICHAEL**

The Crimes of Thomas Brewster


DOCTOR WHO
THE CRIMES OF THOMAS BREWSTER
THE AUDIO ADVENTURES OF DOCTOR WHO

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
STARRING Colin Baker (the Sixth Doctor), Maggie Stables (Evelyn Smythe) and John Pickard (Thomas Brewster)
ALSO STARRING David Troughton, Anna Hope
RRP £14.99 (CD), £12.99 (download)

Writer Jonathan Morris seems to be channelling the 2009 TV episode *Planet of the Dead* for this intense and pacey play. We're plunged straight into the action as the Sixth Doctor and Evelyn Smythe are attacked by a giant robot mosquito on the Thames Embankment, before in quick succession the pair make an out-of-sequence acquaintance with DI Patricia Menzies and the Doctor learns that another incarnation has apparently swapped Time Lord for Crime Lord and is running a gang in East London.

All this happens in the first half of the first episode: by Part Two a tube train and its passengers – including Evelyn – have been transported, Number 200 bus-style, through a temporal breach to the planet Symbios. And there's more to Symbios than meets the eye – the whole planet, like Zeta Minor, is rebelling against an attempt by the mosquitoes – named Terravores – to plunder its resources. And at the centre of this web of mayhem and intrigue is the Fifth Doctor's errant sometime-companion Thomas Brewster.

It's marvellous to have Maggie Stables' Evelyn back in action with Colin Baker: her recent *Companion Chronicle* and appearance in *A Death in the Family* whetted the appetite for a proper return. Able to slice through his bluster with an acerbic aside, there is no better companion for the Sixth Doctor.

It's also a pleasure to hear Anna Hope as Menzies – like *Life on Mars'* Gene Hunt, she's abandoned Greater Manchester Police for the Met, and relishes the challenge of dealing with East End slags. Given that her previous encounters with the Doctor happened in his future, she playfully uses the plot of *The Time-Traveller's Wife* (or as much of it as she could glean from the DVD blurb) to iron out the timey-wimey wrinkles.

Then there's Brewster, the companion who failed. It's hard not to feel sorry for him, given that his disastrous schemes and deceptions are generally well-meaning, and John Pickard makes him a charming rogue – unlike the Fifth Doctor's other Artful Dodger companion. But he does have a habit of making things much more difficult than they should be, and the final scenes of this play suggest that won't change anytime soon.

Given the above, *The Crimes of Thomas Brewster* at times plays out like a reunion (which, at a pinch, stretches to include David Troughton in a delicious cameo as a proper East End villain). That's no bad thing: one of the pleasures of *Doctor Who* since 2005 has been the sense that lives go on with or without the Doctor, and that he has an extended family on Earth. Brewster's ingenious plans and Menzies' reputation as an expert on the Doctor have the same cumulative effect.

Managing to keep up a fairly relentless pace to its conclusion back on twenty-first-century London, whilst toying with the Gaia Hypothesis, *Aliens* and *Planet of the Dead*, *The Crimes of Thomas Brewster* is an intoxicating cocktail, and a very enjoyable way to reacquaint us with this TARDIS crew. **MATT MICHAEL**

The Lost Stories - The Second Doctor Box Set

AUDIO READINGS Big Finish

WRITTEN BY Dick Sharples; Terry Nation
PERFORMED BY Frazer Hines and Wendy Padbury; Jean Marsh
FEATURING The Second Doctor, Jamie and Zoe; Sara Kingdom
RRP £29.99 (CD), £25.00 (download)

Containing another two unmade stories from the 1960s, this box set continues to explore the alternative history of *Doctor Who*. First up is *The Prison in Space* by Dick Sharples, a writer best known for his credits on Thora Hird sitcoms. The premise of the story is that sometime in the future, Earth has been taken over by that most alien of species to a *Doctor Who* fan – women! These huge-breasted Amazonian harridans regard men as an inferior race, and pretty soon have consigned the Doctor and Jamie to the titular prison, whilst Zoe has been claimed for re-education in the ways of modern feminism. Under the leadership of the rasping Chairman Babs, the women of Earth are determined to suppress the demands of rebels for male suffrage, and it seems nothing can stop them. That is, until Chairman Babs begins to experience the oddest of emotions when the Doctor stands up to her...

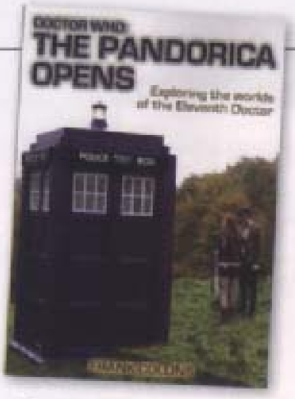
Glorying in names like Corporal Cynthia and Captain Mavis, dressed in the most drooling 60s fetish gear (there are lascivious descriptions of guards in skin-tight black rubber uniforms) and with all the political sophistication of an undergraduate Socialist Worker, it is entirely impossible to take either the evil women or this play seriously. That's surely the point – Simon Guerrier has adapted the scripts as a broad comedy, perhaps recognising the inherent, jaw-dropping awfulness of the concept and despairing of any other approach.

It's the laziest thing for a reviewer to compare something to a 1970s' *Carry On* film, but in *The Prison in Space's* case it's unavoidable: Chairman Babs would surely have been played by Joan Sims, plastering on her make-up and breaking out the floaty nightie to seduce the Doctor. The writer's unreconstructed sympathies are obvious in the way that Babs is a hideous, toadlike creature (like the offspring of a Drahvin and a Rill), and the story infamously climaxes with Zoe having her feminist teachings spanked out of her by Jamie. Treated as a joke in poor taste, this is barely acceptable. One shudders to think this story was ever seriously contemplated.

Paired incongruously alongside *The Prison in Space* is Terry Nation's *Dalek Pilot*. It's like a double pack of *Are You Being Served?* and *Deliverance*. Unsurprisingly, this is most like *Doctor Who's* 1965 Doctor-less episode *Mission to the Unknown*, and features Sara Kingdom, ruggedly macho Jason Cory and Spock-like android Mark Seven battling Daleks on a jungle planet.

As the pilot to a mooted Dalek series, it's interesting that Nation keeps his creations lurking in the shadows: once they've efficiently dispatched most of the human colonists, the Daleks become a background menace while the three SSS agents fight killer plants, spiders and other mutations. However, there's a double whammy that Sara's brother David remains a Dalek hostage, and the Dalek plans to invade the Solar System are revealed but undefeated by the end of the episode to create an ongoing mission for the series. *The Dalek Pilot* is easily the superior play of the two and a fascinating curio, though Big Finish's own *Dalek Empire* series has made it redundant. **MATT MICHAEL**

DOCTOR WHO
THE LOST STORIES
THE SECOND DOCTOR BOX SET



The Pandorica Opens

NON-FICTION BOOK
Classic TV Press

WRITTEN BY Frank Collins
RRP £14.99

Frank Collins opens his book by saying he's not an academic but a 'layman' fan with an interest in media theory and contemporary art and design. Nevertheless, this look at Matt Smith's first series of adventures is very serious in tone, focussing on discussion of *Doctor Who's* themes and influences.

Collins goes heavy on new showrunner Steven Moffat's much quoted view of *Doctor Who* as 'fairytale', backing him up all the way. Moffat's view hasn't always been helpful for a programme that, since its revival in 2005, has worked hard to gain the interest of a broader audience that previously would have dismissed the series as 'kids' stuff'. Collins, however, cuts through any soft-focus Disney-style misinterpretation to underline that what Moffat's really exploring is the inherent nastiness and surrealism of material like the Brothers Grimm; it's a shame such a reading as this hasn't been banged home in a place of more prominence such as *Doctor Who Confidential* or the *Radio Times*.

There's no doubt that Collins knows his film and literature. References spill out at every opportunity, some appearing a little unnecessary but there because, once having started this approach, there's no option but to continue it to the bitter end. Early on he sees the Doctor and Amy as Peter Pan and Wendy, and on this point he never lets go. Themes and references aside, Collins also asserts how Moffat has pressed the 'reset' button to present a series that more closely resembles its pre-2005 revival, complete with Daleks freed from their Time War, and a Doctor who's back to being rather hopeless when it comes to affairs of the heart.

How Collins rates the Eleventh Doctor's first year against other eras is hard to tell, as a straightforward critique of the episodes takes second place to other concerns. Matt Smith, though, receives a huge amount of praise and, in a final analysis, is cited as the biggest success in a year of transition.

A worthy addition to serious texts on *Doctor Who*. **VANESSA BISHOP**

Get ready for a rumble in the jungle!

The Ark

DVD 2|entertain

STARRING William Hartnell (the First Doctor), Peter Purves (Steven) and Jackie Lane (Dodo)
WRITTEN BY Paul Erickson & Lesley Scott
DIRECTED BY Michael Imison
FIRST BROADCAST 5-26 March 1966
RRP £19.99

RELEASED 14 FEBRUARY

Dodo's blind date with a 'Paul McCartney lookalike' didn't go *entirely* to plan.

> "Because *The Ark* is so technical, it seems right to go back to where it was shot..."

The ambition shown in making 1966's *The Ark* is admirably audacious, for a micro-budgeted show mainly restricted to one tiny studio. "*The Ark* is a very technical story in terms of effects," points out documentary producer Thomas Guerrier, "and Riverside was a studio which could handle this kind of thing. Director Michael Imison provides a lot of insight into how the story was pieced together."

This story was to prove Imison's only contribution to *Doctor Who* – as he honestly admits during his interview on the DVD, he seems not to have been wanted as a staff director at the BBC any more, and he was told during production of the story that his contract wouldn't be renewed. "He seems quite happy about that now," Guerrier says. "After *The Ark*, he managed to get a job as Noel Coward's literary agent, and also helped set up the Edinburgh Fringe. And he's also involved in the Humanist society, doing weddings and stuff – so it hasn't turned out too badly..."

It's perhaps just as well that Imison is so cheerfully pragmatic about his role in *Doctor Who* history, as there aren't too many other major contributors to *The Ark* still living to talk about it; and one of the show's stars of the time – Jackie Lane, who played Dodo – is rather reticent to discuss her time on *Doctor Who*. "We did try to get Jackie," Guerrier reveals, "and she was interested, but was unavailable at the last minute. We hoped to include designer Barry Newbery, too, but ultimately he also proved to be unavailable, owing to family illness."

And so the two main contributors from the production are heavily featured both on supporting features and on the commentary, also produced by the suddenly ubiquitous Guerriers. "This is the first time we've been involved in producing a commentary," the producer points out, "and we were very luck to have [stand-up comedian, actor, writer, and regular **DWM** contributor] Toby Hadoke moderating for us, as he comes very well-prepared. These provide a great opportunity for the contributors just to chat – and it also means you rethink the interviews for the documentaries a bit, too, because you want to steer clear of repetition."

BBC DVD
DOCTOR WHO
THE ARK
The WILLIAM HARTNELL Years 1963-66

The documentaries also have quite a broad scope; supporting features look into the influence of science-fiction writer HG Wells on both the story and on *Doctor Who* in general, and – less seriously – take a look at the Monoids, this story's, shall we say, distinctive monster. Most significant, though, is a piece on Riverside studios, where this story and many others from the 1960s were made. Part of this involves taking star Peter Purves back to the studio he worked in regularly over four decades ago... "You're always trying to do something a bit different with these documentary pieces," Guerrier muses. "Not just always having talking heads against green screen – and because *The Ark* is so technical, I think it seemed fitting to go back to where it was shot, so you could see the available space they had to work with. I think it's good to take your interviewees back to the places where it happened – it helps trigger some nostalgic memories. I only wish we'd carried on filming Peter after the shoot, when we were in the pub across the road – as he had a few good tales of what went on *there* as well!"

DAVID DARLINGTON

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- *One Hit Wonder* – documentary celebrating the Monoids
- *Riverside Story* – feature about the studios which were briefly the home of *Doctor Who* in the mid-1960s
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PETER PURVES
Steven Taylor

MICHAEL IMISON
Director 'The Ark'

One Hit
WONDER

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FEBRUARY

MONDAY 14

DVD

- ***The Ark*** by Paul Erickson and Lesley Scott [First Doctor, Steven and Dodo] 2|entertain £19.99

MONDAY 28

CDs - AUDIO DRAMAS

- ***Lucie Miller*** by Nicholas Briggs [Eighth Doctor, Lucie, Tamsin, Susan] Big Finish £10.99 See page 48

- ***The Feast of Axos*** by Mike Maddox [Sixth Doctor, Evelyn Smythe, Thomas Brewster] Big Finish £14.99 See page 76

CDs - AUDIO READINGS

- ***The Companion Chronicles: The Perpetual Bond*** by Simon Guerrier [First Doctor and Steven] Big Finish £8.99 See page 77
- ***Short Trips – Volume 2*** by Niall Boyce, Steve Case, Lawrence Conquest, Darren Goldsmith, Sharon Cobb & Iain Keiller, John Bromley, James Moran, Simon Guerrier [Short story collection– eight adventures, one for each of the first Eight Doctors] Big Finish £12.99 See page 77

MARCH

THURSDAY 3

CDs - AUDIO READINGS

- ***The Ribos Operation*** by Ian Marter [Fourth Doctor, Romana and K9. Read by John Leeson] AudioGO £12.99 See page 76
- ***Torchwood: Department X*** by James Goss [Read by Kai Owen] AudioGO £12.99
- ***Torchwood: Ghost Train*** by James Goss [Read by Kai Owen] AudioGO £12.99

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

Mara Tales

BBC DVD
DOCTOR WHO
MARA TALES
KINDA • SNAKEDANCE
PG

DVD two-disc set 2|entertain

CONTAINS *Kinda* and *Snakedance*
STARRING Peter Davison (The Fifth Doctor), Janet Fielding (Tegan), Matthew Waterhouse (Adric), Sarah Sutton (Nyssa)
WRITTEN BY Christopher Bailey
DIRECTED BY Peter Grimwade; Fiona Cumming
FIRST BROADCAST 1-9 February 1982; 18-26 January 1983
RRP £29.99

RELEASED 7 MARCH

Your **DWM** correspondent is as envious as hell, readers – because he knows there will be quite a few of you reading this who have never seen these eight episodes. And by goodness, would I love to be able to see them for the first time all over again. It's an intriguing thought experiment, trying to decide how these stories will play to the 12-year-olds of today, some of whom might be interested to know that such luminaries as TV writers Paul Cornell and Robert Shearman rank material in this set as among the very best *Doctor Who* ever made.

"I knew quite a few fans, some of them now fairly high-fliers," documentary producer Ed Stradling confirms, "to whom those two stories are quite important..."

That importance and perceived success is most prominent in the themes underlying the stories, rather than – as with, say, the contemporaneous *Earthshock* – the pace and tone of the production; *Doctor Who* has rarely, if ever, been quite so philosophical in outlook as here. Indeed, writer Christopher Bailey can be heard on one of these documentaries emphasising the Buddhist outlook underpinning his writing, which specifically denies the existence of 'evil' as a concept. In a show which is generally populated by ruthless, unscrupulous monsters and villains, this generates a very different dramatic tension, even if – as many commented at the time – their realisation as TV productions, especially *Kinda*, struggled to keep up with the scripts in terms of scope and ambition. Despite that, Stradling reckons that "neither story was a shoe-in for an exciting 'making-of' documentary. Actually, only maybe around a tenth of *Doctor Who* serials are – but there is some interesting stuff to be told about *Kinda* behind the scenes, although in terms of the storytelling there is plenty to say about both. The most interesting part of the documentary, for me as producer, lies in airing the diametrically opposed attitudes of [writer] Chris Bailey and [script editor] Eric Saward towards storytelling... and the reason I consider it interesting is that they both make very good points!"

Robert Shearman, writer of the 2005 episode *Dalek*, contributes heavily here, with a perhaps surprising admission that *Snakedance* is... "Rob's favourite story!" Stradling reveals. "So he was an obvious choice to get involved in commenting here. Rob and Chris also had a nice little chat afterwards which appears on the DVD, albeit only as an Easter Egg."

And as those preceding paragraphs confirm, the generally elusive writer, Christopher Bailey, is gratifyingly present on these discs. *Doctor Who* fans have hardly heard a peep from him since 1983 – a 2003 **DWM** interview being perhaps the only prominent exception in a writing career which abandoned television almost the minute *Snakedance* finished transmitting. Since the writer frankly admits on this box set to being 'scarred' by his experience on the show, was he at all reticent to come back and chat about it? "He was happy enough to be involved," says Stradling, "and I think I probably got his contact details from **DWM**, to be honest! But you can definitely tell from the interview that the scripts meant much more to him than *Doctor Who* might to the average jobbing writer. That was interesting, actually – there were moments when he paused for thought, and became almost emotional. But he was also very pragmatic. I liked him a lot, actually!" **DAVID DARLINGTON**

BUY IT BECAUSE: ***Doctor Who* rarely comes more thoughtful or subtle than this...**

"You can tell from the interview that Christopher Bailey's *Who* scripts meant a lot to him..."

Kinda: Tegan's finest hour.

WHAT'S IT ABOUT?

KINDA The serenity of the planet Deva Loka is unbalanced by the arrival of an expeditionary force... which awakens a dangerous latent force, the Mara, in the mind of the Doctor's companion, Tegan... **SNAKEDANCE** On the Mara's homeworld of Manussa, the population is preparing for the ten-yearly celebration of the Mara's banishment – but with Tegan once more under its spell, only the Doctor realises how misguided and dangerous those revels could be...

EXTRA FEATURES

- Deleted and extended scenes
- PDF *Radio Times* listings
- Isolated music soundtrack
- Production notes and photo gallery
- Coming Soon: *Revisitations 2*

KINDA

- Commentary with actors Peter Davison, Janet Fielding, Matthew Waterhouse and Nerys Hughes
- *Dream Time*: the making of *Kinda*
- *Peter Grimwade: Directing With Attitude*
- Optional CGI effects sequences

SNAKEDANCE

- Commentary with Peter Davison, Janet Fielding and Sarah Sutton
- *Snake Charmer*: the making of *Snakedance*
- *Saturday Superstore*: 1982 appearance by Peter Davison
- Easter Egg

MONDAY 7
DVD BOX SET
- ***Mara Tales*** box set containing ***Kinda*** by Christopher Bailey [Fifth Doctor, Adric, Tegan and Nyssa] and ***Snakedance*** by Christopher Bailey [Fifth Doctor, Tegan and Nyssa] 2|entertain £29.99

THURSDAY 10
MAGAZINE
- **DWM 432** Panini £4.50

CD - AUDIO READING
- ***The Gemini Contagion*** by Jason Arnopp [Eleventh Doctor and Amy. Read by Meera Syal] AudioGO £8.99

BBC
READ BY MEERA SYAL
DOCTOR WHO
THE GEMINI CONTAGION

MONDAY 28
DVD BOX SET
- ***Revisitations 2*: *The Seeds of Death*** by Brian Hayles [Second Doctor, Zoe, Jamie], ***Carnival of Monsters*** by Robert Holmes [Third Doctor, Jo] and ***Resurrection of the Daleks*** [Fifth Doctor, Tegan, Turlough] 2|entertain

THURSDAY 31
CDs - AUDIO DRAMAS
- ***To the Death*** by Nicholas Briggs [Eighth Doctor] Big Finish £10.99

See page 48

- ***Industrial Evolution*** by Eddie Robson [Sixth Doctor, Evelyn, Thomas] Big Finish £14.99
- ***Gallifrey IV*** [box set containing four stories: ***Reborn*** by Gary Hopkins, ***Disassembled*** by Justin Richards, ***Annihilation*** by Scott Handcock and Gary Russell, ***Eternal*** by David Wise] [Romana 2, Leela, K9, Sixth Doctor] Big Finish £35.00

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
INDUSTRIAL EVOLUTION
FULL CAST AUDIO DRAMA

CD - AUDIO READING
- ***The Companion Chronicles: The Forbidden Time*** by David Lock [Second Doctor, Jamie, Ben and Polly] Big Finish £8.99

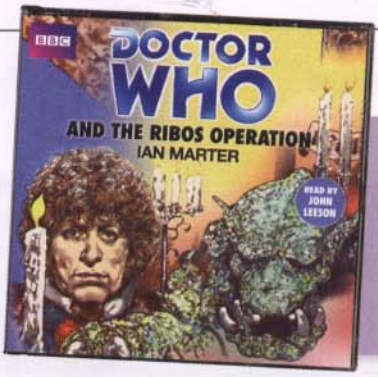
COMING SOON...

The Ribos Operation

AUDIO READING AudioGO

WRITTEN BY Ian Marter
READ BY John Leeson
FEATURING The Fourth Doctor, Romana and K9
RRP £13.25 (CD), £12.29 (download)

RELEASED 3 MARCH



WHAT'S IT ABOUT?

The Doctor is sent by the White Guardian on a quest to reassemble the six segments of the Key to Time, which have been hidden throughout time and space. Accompanied by Romana and K9, the first stage of his quest takes him to the planet Ribos – where intergalactic conmen are sealing a deal...

The latest release from AudioGO stable is an adaptation of the first novelisation from one of the Target Books range's most significant contributors – the late Ian Marter. In the mid-1970s, Marter was best known to *Doctor Who* fans for playing Harry Sullivan, alongside the Fourth Doctor and Sarah Jane Smith. However, he had a parallel career as a writer, and contributed some of the best-loved books in the Target series.

In his adaptation of Robert Holmes' 1978 story *The Ribos Operation*, Marter skilfully managed to convey the story's fatalistic themes without losing any of its humour.

"And it's another adventure with plenty of dynamic locations," reveals sound and music man Simon Power. "The White Guardian's 'planet' is lush and warm and covered with trees and waterfalls... then, next thing you know, we're off to the icy, snow-covered Ribos, with its freezing battlements and labyrinthine catacombs. This gave me lots of opportunity for atmosphere and sound design – as did the appearances of the Shrivenzales, the terrifying monsters that guard Ribos' crown jewels. I gave them deep throaty roars with plenty of clawing and snarling and lashing of tails."

Making his first contribution to the range is K9 voice man John Leeson. "This is a brilliant reading by John," Power enthuses. "His voice slices through the mix with crystal clarity, giving me huge scope for adding extra sonic details. As for his K9 parts, he somehow manages to add a natural modulation and hi-pass filter to his own voice, which is quite extraordinary. All I added to K9 was a few head movements and occasional blips and bleeps, the rest is pure Leeson!"

The talking book range seems to be expanding in terms of the depth and ambition of the soundscape presented, as Power explains. "Sometimes the storyline paints some wonderful pictures which are great fun to illustrate with the appropriate sounds. There's a scene where the Doctor is partially deafened by the explosion in the catacombs, and then hears the sound of falling coins clattering to the floor – I really had some fun layering that scene together. The scenes with the soothsayer character, the Seeker, were great fun to do – with lots of crackling fires and rattling of bones! And I went all out to make the final scene a fitting climax to this exciting recording, with masses of falling rocks, monstrous roars and big, thunderous explosions.

"I have included extended sections of specially composed incidental music on this title," Power concludes, "which I hope will in some way enhance the atmosphere. It's certainly great to be working on a 'Key To Time' story, and I hope to be doing more of the instalments from that series – including *The Stones of Blood*, later in the year..."
DAVID DARLINGTON

BUY IT BECAUSE: It's the first instalment of an epic – and it's pretty epic in its own right...

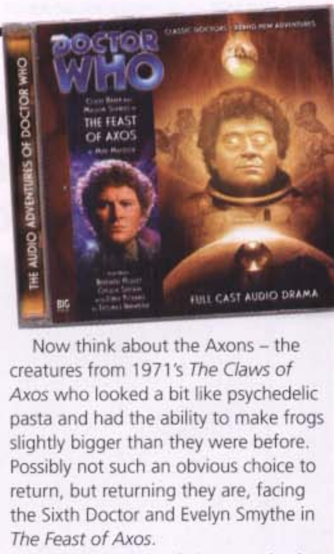
> **"It's a brilliant reading by John Leeson – his voice slices through the mix with crystal clarity..."**

The Feast of Axos

AUDIO DRAMA Big Finish

WRITTEN BY Mike Maddox
STARRING Colin Baker (the Sixth Doctor), Maggie Stables (Evelyn Smythe) and John Pickard (Thomas Brewster)
ALSO STARRING Bernard Holley, Chook Sibtain
RRP £14.99 (CD), £12.99 (download)

RELEASED 28 FEBRUARY


CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
THE FEAST OF AXOS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

Many years ago, the vast space parasite Axos attempted to suck the planet Earth of its energy. Now it's all but forgotten – a dried-up husk, still stuck in the time loop it was placed in by Earth's defender, the Doctor. Forgotten, that is, except by space tourism billionaire Campbell Irons...

Think, for a moment, about some of the familiar monsters and villains the Doctor has faced in Big Finish's audio dramas over the years. Daleks, Cybermen, Ice Warriors – formidable aliens that came back for another go on screen, again and again, making a significant impact on the the minds of even casual *Doctor Who* viewers. It's not surprising that they've been used many times by Big Finish, nor that their appearances have been so well-received.

Now think about the Axons – the creatures from 1971's *The Claws of Axos* who looked a bit like psychedelic pasta and had the ability to make frogs slightly bigger than they were before. Possibly not such an obvious choice to return, but returning they are, facing the Sixth Doctor and Evelyn Smythe in *The Feast of Axos*.

"I campaigned to bring Axos back," explains line producer David Richardson. "Nick [Briggs, executive producer] and Alan [Barnes, script editor] had a session where they were thinking through which old monsters might be worth trying out at Big Finish, and I suggested Axos, mainly based on the fact that they were such a brilliant and exciting idea, but also one that would work so well on audio."

Why's that? "I'm one of the original line of *Doctor Who* fans and back in the 1970s, before there were VHS tapes or DVDs, the only way to experience older *Doctor Who* was by listening to audio recordings of the TV stories," David says. "And if you listen to *The Claws of Axos*, the soundscape is stunning. It's just so evocative and atmospheric. It was something that I certainly felt very strongly we could recreate."

The Axons don't really have an audio hook, though. Daleks rasp and their spaceships thrum, Ice Warriors hiss, Cybermen have all manner of recognisable voices, whereas the Axons' impact was arguably more visual. "But you've got the spaghetti tendrils – splaaaeergh!" imitates David, enthusiastically, "and there's the organic swooshing sounds, and all around the ship there's a unique sense of place. It's a monster which comes with its own soundscape."

That's definitely convinced us. But if you need further persuasion that *The Feast of Axos* will be a success, look no further than its cast list.

"Bernard Holley is back playing Axos," David beams, "a role he originally played in 1971. We're very happy that he wanted to return. It's one of the unique things about *Doctor Who* – that you can play a role and return to it 40 years later! He had very clear recollections of recording it, and in terms of finding the voice again – he just got that from the very first page.

"And we've gone for a very different take on Axos this time round, I think," adds David. "It's still trapped in the time loop that the Third Doctor put it into in *The Claws of Axos*, and a group of humans have set off to plunder it for its energy reserves, so it's an inversion of what happened in the original story..."
DAN TOSTEVIN

BUY IT BECAUSE: It's a very interesting new take on a largely unexplored monster.

APRIL

THURSDAY 7

MAGAZINE

■ **DWM 433** Panini £4.50

CD – TV SOUNDTRACKS

■ ***The BBC Radio Episodes***
Box set containing *The Paradise of Death; The Ghosts of N-Space; Exploration Earth; The Pescatons; Whatever Happened to…Susan?* AudioGO £59.99

■ ***Inferno*** by Terrance Dicks [Third Doctor, Liz, Brigadier, Benton. Read by Caroline John] AudioGO £12.99

THURSDAY 21

MAGAZINE

■ **DWM Special 28** Panini £6.99

THURSDAY 28

BOOKS – NOVELS

■ ***Hunter's Moon*** by Paul Finch [Eleventh Doctor, Amy, Rory] BBC Books £6.99

■ ***The Way Through the Woods*** by Una McCormack [Eleventh Doctor, Amy, Rory] BBC Books £6.99

■ ***Dead of Winter*** by James Goss [Eleventh Doctor, Amy, Rory] BBC Books £6.99

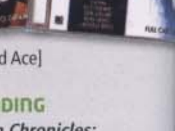
DOCTOR WHO
HUNTER'S MOON
Paul Finch
DOCTOR WHO
THROUGH THE WOODS
Una McCormack
DOCTOR WHO

FRIDAY 29

CDs – AUDIO DRAMAS

■ ***Heroes of Sontar*** by Alan Barnes [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99

■ ***The Lost Stories: Thin Ice*** by Marc Platt [Seventh Doctor and Ace] Big Finish £14.99



CD – AUDIO READING

■ ***The Companion Chronicles: The Sentinels of New Dawn***

The Perpetual Bond

AUDIO READING Big Finish

WRITTEN BY Simon Guerrier
PERFORMED BY Peter Purves (Steven) and Tom Allen (Oliver)
FEATURING The First Doctor, Steven amd Oliver Harper
RRP £8.99 (CD), £7.99 (download)

RELEASED 28 FEBRUARY

The First Doctor has got himself a new companion!

"My feeling is, with the *Companion Chronicles*, that you can do two things," reasons series producer David Richardson. "You can recreate the show's past and do the kind of stories that were being done on television, or you can go in a brand new direction – which is what we tried to do with the Sara Kingdom trilogy, and what I hope we're going to do with Oliver Harper."

Oliver Harper, the new TARDIS resident in question, will appear in a linked trilogy of *Companion Chronicles* alongside TV companion Steven (Peter Purves), beginning this month with *The Perpetual Bond* by Simon Guerrier.

"My original idea was to write a story in which this new companion was already aboard the TARDIS," Simon reveals, "and the listener would be wondering who this impostor was and why was he there, the idea being that the listener would think he was a plant or a duplicate or something, before finding out in the other stories that he was a legitimate member of the crew and seeing how he'd joined. But we realised we were tying ourselves up in knots, and we should just do the origin story first.

"David outlined *The Perpetual Bond* to me in two paragraphs. It was a great idea, setting a story in the stock market, because it has a distinctive sound which works very well on audio, so I took his idea and turned it into an outline. The TARDIS arrives in a particular junkyard in Totters Lane, and the Doctor and Steven think this is a chance, after all they've been through, to visit their friends Ian and Barbara – but as they set out, they spot an alien in a suit and bowler hat getting on a bus. And they find that aliens are running the stock market!"

DOCTOR WHO
CLASSIC DOCTORS BRAND NEW ADVENTURES
THE PERPETUAL BOND
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

When the TARDIS materializes in a familiar junkyard in the 1960s, the Doctor and Steven are soon embroiled in a mystery in the City of London. Who are the mysterious bowler-hatted businessmen with their deadly umbrellas? And what secret is young Oliver Harper desperately trying to conceal?

"And so the Doctor and Steven get caught up in an evil alien scheme in the City of London trading district," adds David. "Oliver is very much a part of that world; he's a 1960s city trader, a rich young man who finds himself caught up in an alien invasion."

Playing Oliver is comic actor Tom Allen. "When we came to cast the role," David remembers, "I sat down with [director] Lisa Bowerman and we went through various ideas, and Tom has been on her wish-list for some time. He's been in the Radio 4 series *Bleak Expectations*, and has received a lot of praise for that. He does a lot of stand-up comedy, and has been very successful at the Edinburgh Fringe."

And Oliver brings with him an ongoing story arc which, as David admits, is "so important to the trilogy..."

"My idea was to make Oliver's secret, as it is, a major part of the first one, so in the months before the second one comes out there'll be a bit of speculation over what he has done and who he is," says Simon. "The first thing that happens in the play is that he receives a phone call saying that the police are out to get him, and all the way through the first story you know he's trying to get away, and the Doctor offers him that, but it's not until the second story we find out why."

"We've created a foil for Steven Taylor," sums up a proud David, "and a new era for the First Doctor – one which really comes alive!"
DAN TOSTEVIN

BUY IT BECAUSE: It gives an intriguing new twist to a familiar era of the series.

Short Trips - Volume II

AUDIO READINGS Big Finish

WRITTEN BY Niall Boyce, Steve Case, Lawrence Conquest, Darren Goldsmith, Sharon Cobb & Iain Keiller, John Bromley, James Moran, Simon Guerrier
READ BY Peter Davison, Colin Baker, William Russell, David Troughton, Katy Manning, Louise Jameson, Sophie Aldred, India Fisher
RRP £12.99 (CD), £10.99 (download)

RELEASED 28 FEBRUARY

DOCTOR WHO
SHORT TRIPS · VOLUME II
THE AUDIO ADVENTURES OF DOCTOR WHO

WHAT'S IT ABOUT?

Eight brand new adventures in space and time with the Doctor – one each for the first eight Doctors. The stories are written by many of *Doctor Who*'s most popular authors, as well as new talent and fresh voices – and read by actors who starred in *Doctor Who* on TV.

A description of the new *Short Trips* release – the second in a series of collections of short prose stories – might make it sound like more of the same. And in a way, it is: eight brief adventures (one for each of the first eight Doctors), performed by eight narrators (if not the Doctors themselves, then a relevant companion or similar). But *Short Trips Volume II* celebrates things *not* being the same, offering tales which are as different to each other as they are to *Doctor Who* stories you'll find elsewhere.

Heading up the list of recognisable names are James Moran and Simon Guerrier. Moran (who wrote the 2008 TV tale *The Fires of Pompeii*) contributes *Critical Mass*, which takes the Seventh Doctor and Ace (narrator Sophie Aldred) to a world at war, where a deadly Implosion Device unexpectedly switches itself on in its land of origin. Prolific *Doctor Who* novelist and audio writer Guerrier offers *Letting Go*: an Eighth Doctor piece, told in the first person by his longest-running audio companion, Charley Pollard (India Fisher).

The other six stories are from new voices. The Second Doctor and Victoria visit a science fair in Steve Case's *The Way Forward*, narrated by David Troughton. *Chain Reaction* shows us how the Fourth Doctor keeps himself occupied while Sarah Jane is away and is written by Darren Goldsmith, read by Louise Jameson (Leela).

> **'*Short Trips II* offers tales which are as different to each other as they are to *Doctor Who* stories...'**

John Bromley's Sixth Doctor story *The Doctor's Coat*, read by Colin Baker himself, sees the Doctor lose the eponymous item of clothing – and with it the TARDIS key. In *1963* by Niall Boyce, narrated by William Russell (Ian), the First Doctor takes Vicki, Barbara, and Ian to Earth on 23 November, arriving in a mysteriously frozen London.

Narrated by Katy Manning, who played Jo Grant, Lawrence Conquest's *Walls of Confinement* sees her predecessor Liz Shaw aiding the Third Doctor in rescuing a boy who falls into trouble with stolen Time Lord technology. In Fifth Doctor story *Sock Pig* – written by Sharon Cobb and Iain Keiller, and read by Peter Davison – the Doctor (as usual) saves the entire world, but also rescues one girl from her own grief.

Some of the authors have written professionally before, whereas for others it's a hobby, or something new. Either way, the end result is a brilliantly eclectic and exciting anthology, which for its variety alone should appeal to any *Doctor Who* fan. **DAN TOSTEVIN**

BUY IT BECAUSE: It offers the unique chance to see the series through the eyes of both new writers and old.

by Paul Finch [Third Doctor and Liz Shaw] Big Finish £8.99

MAY

THURSDAY 5

MAGAZINE

- **DWM 434** Panini £4.50

CD - AUDIO READINGS

- ***The Stones of Blood*** by David Fisher [Fourth Doctor, Romana and K9] AudioGO £13.25
- ***The Hounds of Artemis*** by James Goss [Eleventh Doctor and Amy] AudioGO £9.25

TUESDAY 31

CDs - AUDIO DRAMAS

- ***Kiss of Death*** by Stephen Cole [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99
- ***The Lost Stories: Crime of the Century*** by Andrew Cartmel [Seventh Doctor and Raine] Big Finish £14.99

CD - AUDIO READING

- ***The Companion Chronicles: Ferril's Folly*** by Peter Anghelides [Fourth Doctor, Romana and K9] Big Finish £8.99

JUNE

THURSDAY 2

MAGAZINE

- **DWM 435** Panini £4.50

THURSDAY 23

BOOKS - NOVELS

- ***Borrowed Time*** by Naomi Alderman [Eleventh Doctor, Amy, Rory] BBC Books £6.99
- ***Paradox Lost*** by George Mann [Eleventh Doctor, Amy, Rory] BBC Books £6.99
- ***Touched by an Angel*** by Jonathan Morris BBC Books £6.99

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF. **AudioGO:** Available from shops or *www.audiogo.co.uk*

WIN!

Enter this month's amazing competitions for the chance to win the very latest *Doctor Who* CDs and DVDs!

FLYING SHARKS on DVD!

BBC DVD
DOCTOR WHO
A CHRISTMAS CAROL
2010 CHRISTMAS SPECIAL

Sad that Christmas is over? Then this'll cheer you up! The most recent episode of *Doctor Who*, *A Christmas Carol*, is now available both on DVD (£12.99) and Blu-ray (£15.99) from 2|entertain. And that's not all – the discs also contain the *Doctor Who Confidential* on the Christmas Special and the fantastic 2010 *Doctor Who* Prom! Want one of **FIVE** free DVDs? Course you do! Then tell us the answer to this...

In *A Christmas Carol*, the Doctor encounters...

- **A** A Flying Shark
- **B** The Flying Pickets
- **C** Monty Python's Flying Circus

Call **09011 542 221** and leave your details to enter, or post your entry, putting the Doctor's demanding words to his, er, wife (probably) at the start of the address below: "MARILYN! GET YOUR COAT!"

ONE-EYED MONSTERS on DVD!

BBC DVD
DOCTOR WHO
THE ARK
The WILLIAM HARTNELL Years 1963-66

The First Doctor travels into the far future in *The Ark*, the latest extras-packed DVD release from 2|entertain! The story itself features invisible aliens, one-eyed monsters and a even a security kitchen – what more could you want from a 1966 *Doctor Who* story starring William Hartnell, Peter Purves and Jackie Lane? All for just £19.99! And we've **FIVE** freebies for readers who can answer this companion conundrum correctly:

Who does Jackie Lane play?

- **A** Dodo
- **B** Dido
- **C** De Doo Doo Doo De Da Da Da

Phone **09011 542 222** and leave your details to enter, or post your entry putting this unforgettable order at the start of the address below: "TAKE THEM AWAY TO THE SECURITY KITCHEN!"

THE SIXTH DOCTOR FIGHTS THE AXONS on CD!

They're orange, they're blobby, they're tentacled... and they're returning to battle the Doctor once more! Yes, the latest full-cast audio drama from Big Finish is *The Feast of Axos*, a thrilling new adventure for the Sixth Doctor (Colin Baker) and his companions Evelyn Smythe (Maggie Stables) and Thomas Brewster (John Pickard). The adventure is a sequel to the 1971 Third Doctor *The Claws of Axos*, and features the return of Bernard Holley after 40 years reprising his role as the voice of Axos! *The Feast of Axos* is available this month from *www.bigfinish.com* as a double CD for £14.99, or to download for £12.99. However, those generous souls at Big Finish Productions have kindly given us **FIVE** copies of the CD to give away to readers – simply answer this rustic riddle to be in with a chance of bagging one for yourself!

What was the name of the tramp in *The Claws of Axos*?

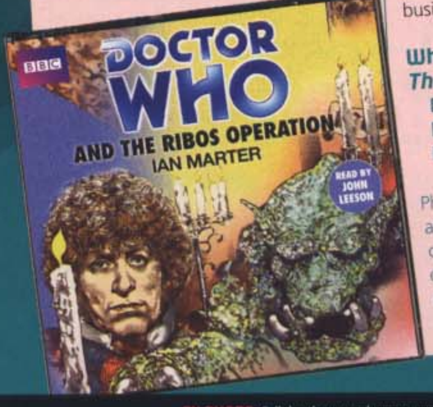
- **A** Sheepdip Josh
- **B** Pigbin Josh
- **C** Rogon Josh

Phone **09011 542 223** and leave your details to enter, or post your entry, making sure that you putting Josh's incomprehensible utterings at the start of the address below: "OO-AR? OO-AR!"

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE FEAST OF AXOS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

INTERGALACTIC HUSTLE on CD!

The latest talking Target book, *The Ribos Operation* by Ian Marter, is available from AudioGO on CD from 3 March, priced £13.25. The story, based on the 1978 TV adventure by Robert Holmes, features the Fourth Doctor and K9, and introduces both Romana and the quest for the Key to Time. And it's got catacombs. Of Death! And if that wasn't enough, it's read by the voice of K9 himself, Mr John Leeson! Want to win one of **FIVE** copies? Test your business knowledge with this, then...



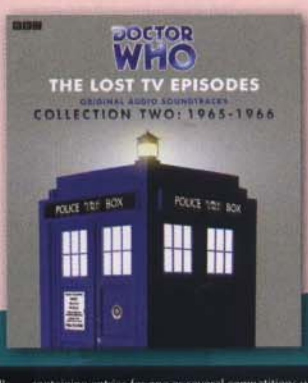
Who wants to buy a planet in *The Ribos Operation*?

- **A** The Graff Vynda-K
- **B** Serial killer, Special-K
- **C** Kay Burley, for Sky News

Phone **09011 542 224** and leave your details to enter, or post your entry putting these demented last words at the start of the address below: "TO ME, SHOLAKH! *TO ME!*"

FIVE 'LOST' STORIES on CD!

Five fantastic soundtracks, from First Doctor stories whose episodes are missing from the archives, are available now from AudioGO in a deluxe CD box set! *Doctor Who: The Lost TV Episodes Collection 2 1965-66* contains *Mission to Unknown*, *The Daleks' Master Plan*, *The Massacre of St Bartholomew's Eve*, *The Celestial Toymaker* and *The Savages* – plus a bonus disc of extras, which includes pdfs of the original scripts! You can win one of **THREE** copies of this must-have box of loveliness, which has an RRP of £70.00, simply by anwering this:



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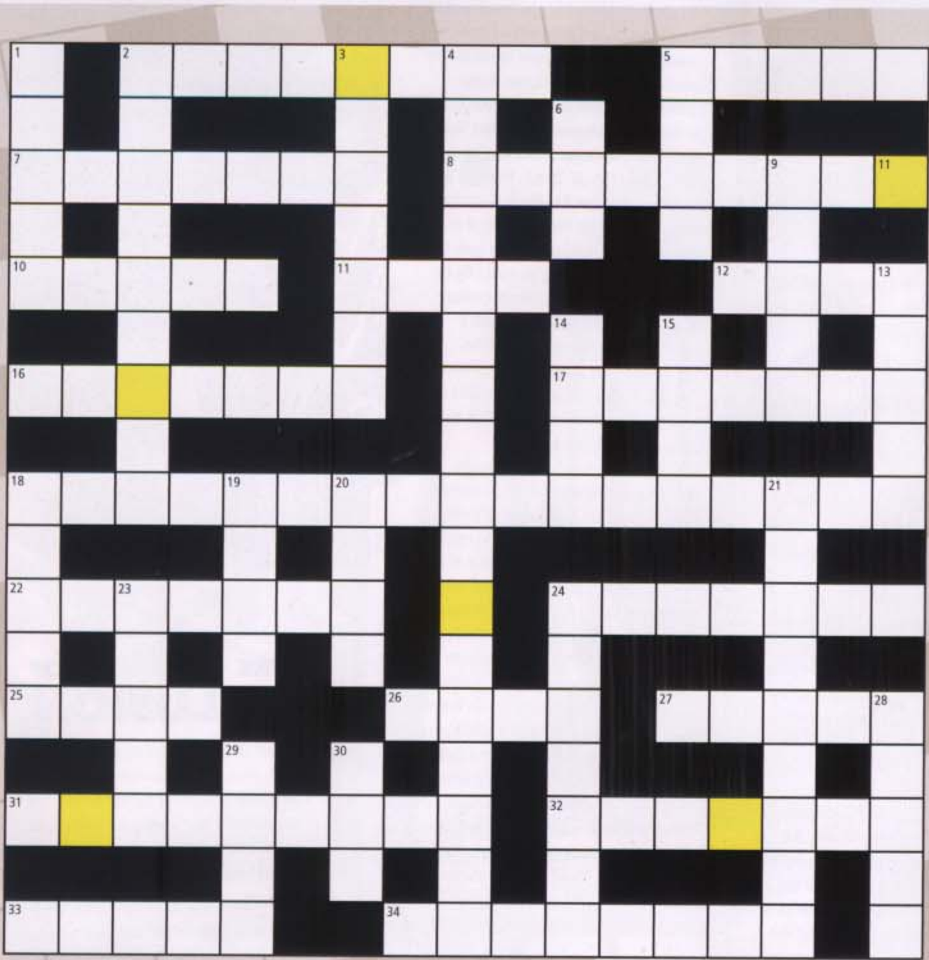
CROSSWORD

Do you know your Chumblies from your Chulas? Test your brain with this *Doctor Who* puzzle!



ACROSS

- **2** Where Sarah was taken when she was found unconscious outside the Bunker (4,4)
- **5** Solon's servant (5)
- **7** Planet rendered barren by Gastropods (7)
- **8** Alias of Captain Jack (4,2,3)
- **10** Planet where the Terileptils mined tinclavic (5)
- **11** See 1 Down
- **12** Snake-like creature (4)
- **16** What you get if you electrocute a Mandrel (7)
- **17** Private investigator assigned to the Hyperion III (7)
- **18** *Colony in Space* (3,8,6)
- **22** Double agent involved with the Cybermen (7)
- **24** One of the undead (7)
- **25** Hero of Aneth (4)
- **26** Top secret organisation (4)
- **27** Turlough's home planet (5)
- **31** Pangol was a child of this (9)
- **32** 'Living element' that threatened Earth (7)
- **33** See 15 Down
- **34** Radioactive mineral mined on Solos (8)

DOWN

- **1** (and 11 Across) A Sontaran (5,4)
- **2** Creature descended from the human race (9)
- **3** Member of female-dominated race (7)
- **4** Harriet Jones (1,1,3,7,5)
- **5** Twin planet of Raxacoricofallapatorius (4)
- **6** Companion of the Doctor (3)
- **9** Pilot replaced by a Chameleon (5)
- **13** Creature controlled by the Nestenes (5)
- **14** A member of the Cult of Skaro (4)
- **15** (and 33 Across) Plant life growing in Cwmtaff (4,5)
- **18** Employee at Tranquil Repose (5)
- **19** Geoffrey ____, writer of *The Underwater Menace* (4)
- **20** Argolin in charge of the Leisure Hive (4)
- **21** Rare element found on the planet Exxilon (9)
- **23** Language which sounds Welsh to natives when translated by the TARDIS (5)
- **24** Gas collected on a moon of Delta Magna (7)
- **28** A member of the Sevateem (5)
- **29** One of the Kinda (4)
- **30** Astrid Peth's home planet (3)

ANSWERS NEXT ISSUE

WIN! ...A SUBSCRIPTION TO DOCTOR WHO MAGAZINE

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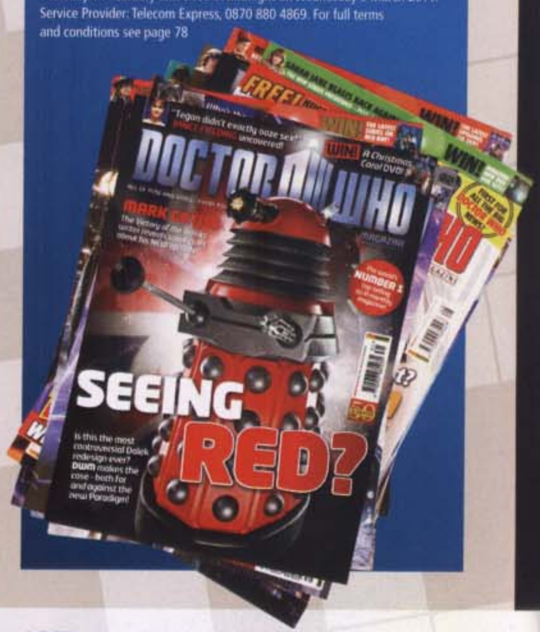
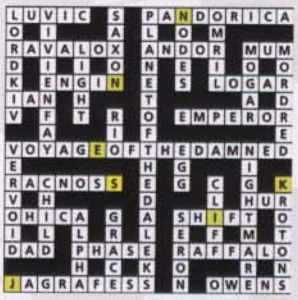


LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: **JENKINS**

JUST FOR FUN! What was the profession of Amy Pond? | What's the ultimate fate of a brainy Gond? | Who compared the Doctor to James Bond? | To what must officers and cars respond? ANSWERS ON PAGE 82

WOTCHA!

The page that's halfway into the dark.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS …

#2 THE RANDOMISER

When, in the opening moments of that philosophically penetrating escapade *Timelash*, the Sixth Doctor's companion Peri expresses a desire for "purposeful travel, not aimless wanderings," she's giving voice to an issue that persistently lurks at the heart of *Doctor Who* and occasionally gives it an uncomfortable prod in the left ventricle. Our hero has no job, no employer and no five-year mission, but if he just gallivants around space and time with no motive at all, he starts to look like some sort of intergalactic lotus-eater. As a result, the series has traditionally presented him with short-term tasks, goals and setbacks: the First Doctor busies himself trying to get the schoolteachers home, the Third is forever attempting to flee twentieth-century Earth, the Fourth is tasked with finding the Key to Time and later gets trapped in E-Space, the Ninth is driven by the desire to show his new friend Rose the wonders of the universe… and so on. But of all the inventive exigencies devised to explain away the haphazard nature of our hero's cosmic peregrinations, none can be said to address the problem quite so neatly, and yet at the same time emphasize it quite so acutely, as the Randomiser.

Wired into the TARDIS console in the final scene of 1979's *The Armageddon Factor*, the Randomiser is an ingenious gadget designed to outwit the Black Guardian, who has just threatened in no uncertain terms to pursue our hero to the ends of the cosmos. By generating random space-time coordinates, the Randomiser makes it impossible for the Black Guardian – and indeed for the Doctor himself – to determine where the ship will materialise next, thus thwarting the vindictive superbeing at every turn. Brilliant!

Or is it? Sadly, the evidence would seem to suggest otherwise. Once installed, the Randomiser immediately takes the TARDIS to the two most blitheringly predictable locations it could possibly have chosen: the planet Skaro in *Destiny of the Daleks*, followed by present-day earth in *City of Death*. Frankly, if that's going to fox the Black Guardian, he must be a right dur-brain. As if to add insult to injury, the latter story sees the Doctor breezily getting an exact fix on Leonardo da Vinci's sixteenth-century Florentine studio and on Scaroth's prehistoric landing site. Either the Randomiser is a load of old rubbish, or else the Doctor has quietly decided to switch it off in the interests of saving Earth from the Jagaroth.

Things get even less random in the ensuing stories: both *The Creature from the Pit* and *Nightmare of Eden* begin with planned landings in response to distress signals, while *The Horns of Nimon* has the Doctor dismantling half the console before following Romana to Skonnos without a whiff of bother. In *The Leisure Hive* he successfully pinpoints both Brighton and Argolis where, perhaps unsurprisingly, he decides to rip out the Randomiser for good and leave it plugged into a baffling piece of alien kit called the Tachyon Recreation Generator, where it might just do something useful for a change. Mind you, even without the Randomiser, that silly old sausage the Black Guardian takes another three seasons to catch up with the Doctor. I mean, come *on*. Even the Meddling Monk did better than that.

IN A NUTSHELL: Random!

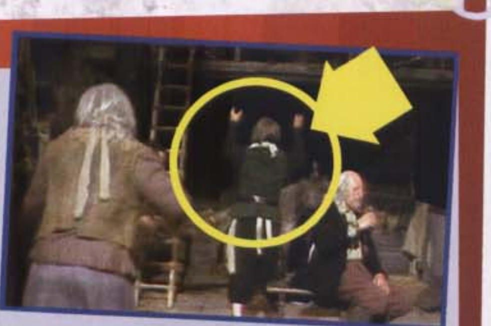
IT'S THE BIOMEAD-OMETER!

1968
Amplified screams scare away a deadly alien seaweed.

1985
Amplified beams of rock 'n' roll blow up the Daleks.

1987
Amplified cries from an alien baby defeat a genocidal interplanetary warlord.

2010
Amplified opera-singing tames a flying space shark and makes it snow.



SUPPORTING ARTIST *of the month*

As the vengeful villagers stoke their deadly bonfire in Part Three of *The Visitation*, keep your eye in the background at 10:52, just after the bloke with the cudgel says "Let's have 'em burned before they can work any more of their magic!" As any regular viewer of *The Apprentice* will tell you, the ability to jump up and down and clap your hands enthusiastically in a vain attempt to attract attention is a vital tool in the skill-set of any serious contender, and here we see a masterclass in the technique, courtesy of an overexcited extra who appears to have slugged one too many coffees in the BBC canteen. Bravo.

FIRST DOCTOR TOP TEN

- BILLY, DON'T BE A HERO
- SOMETHING'S GOTTEN HOLD OF MY HARTNELL
- WHEN THE GOING GETS TOUGH, THE FLUFFS GET GOING
- GET UP (I FEEL LIKE BEING A) FOOD MACHINE
- THE GLOVES DON'T WORK
- RIVER DEEP, MOUNTAIN GOAT
- SPAIN ODDITY
- BURNT CINDERELLA ROCKEFELLA
- THINGS THAT MAKE YOU GO "HMM HMM HMM!"
- IF YOU TOLERATE THESE SHOES, YOU COULD HAVE LENT HER HERS

THE SIX FACES OF DELUSION

Five of these nuptial nuggets are 100% true. The remaining one is a complete and utter fabrication. Can you identify the imposter from the Land of Fiction?

Answer revealed at the bottom of the page.

1 Clive Swift, who played Mr Copper in *Voyage of the Damned* and Jobel in *Revelation of the Daleks*, was once married to Margaret Drabble, the world-famous novelist and editor of *The Oxford Companion to English Literature*.

2 Mary Morris, who played the wise woman Panna in *Kinda*, was briefly married in the 1940s to Archduke Gottfried of Austria, the Habsburg Prince of Hungary, Bohemia and Tuscany.

3 Jill Curzon, alias Peter Cushing's big-screen companion Louise in *Daleks Invasion Earth 2150 AD*, was once married to McCulloch Oil's vice-president John King, the man famously responsible for purchasing London Bridge and rebuilding it stone by stone in Arizona.

4 Elspet Gray, who plays Chancellor Thalia in *Arc of Infinity*, is married to Brian Rix, the king of the Whitehall farces who spent much of his career with his trousers around his ankles in plays like *Pyjama Tops*, *Diplomatic Baggage* and *Let Sleeping Wives Lie*.

5 Talulah Riley, alias nice-but-dim Miss Evangelista in *Silence in the Library*/*Forest of the Dead*, is married to millionaire entrepreneur Elon Musk, founder of online payment service PayPal.

6 Gary Milner, whose character went "one step further" than most when he lobbed a brick at a Dalek and got his family exterminated in *The Stolen Earth*, is married to Sally Ann Triplett, the female half of Britain's 1982 Eurovision hopefuls Bardo.

ANSWERS: page74 – It's Sergeant Kracauer on the **Space-Time Visualiser**; page 79 – **Just for Fun!** Kiss-o-gram, Dispersion, Martha Jones, All calls/urgent calls; above – **The Six Faces of Delusion** The one with its pants on fire is number 2. Utter nonsense. The other five marriages are absolutely true.

NEXT ISSUE...

SILENCE WILL FALL...

THE COUNTDOWN CONTINUES IN THE NEXT ISSUE OF...

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